

Architectural Ceramics & Tiles by Shino Toseki

# ACTS

## INTERIOR

アクツ1990▶1991

心で語りたい 都市の風景  
創立 **25** 周年

アート・ガラス/ベッキア・イタリア〈大理石〉

作家シリーズ/クラフト/陶壁画

内装タイル



## ARTIST SERIES

ROLAND GIOVANNINI ローランド・ジョバンニ



トリップ  
フット

標準 300角 10mm厚 10mm厚 10mm厚 10mm厚  
標準 300角 10mm厚 10mm厚 10mm厚 10mm厚



## ■ ぶどう酒の瓶



AGN-300-1M



AGN-300-2M



AGN-300-3M



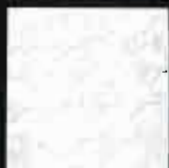
AGN-300-100M



AGN-300-1W



AGN-300-2W



AGN-300-3W



AGN-300-100W

300角

## ■ 形状・寸法(mm)



材質:陶器質/施釉 役物:あり 目地幅(標準):6~10mm 成型:乾式プレス成型

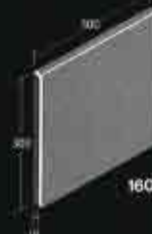
実寸法(mm)	厚さ(mm)	必要数/㎡	入数/箱	重量/箱	標準価格/㎡	標準価格/枚
レリーフ300×300	12	11枚	11枚	17kg	21,800円	1,980円
フラット300×300	10	11枚	13枚	20kg	12,100円	1,100円
役物片面取300×300	10	11枚	1枚	1枚	1内	1,600円

- 実寸による色合いが異なります。
- 焼き上げ状態が若干異なります。
- 釉薬です。すべる場合があります。施工場所にご注意ください。
- ご注文の際は、在庫と納期をご確認ください。
- 記載されている価格には材料代が含まれていません。別途送料がかかります。
- 記載されている価格には消費税は含まれていません。別途消費税の負担をお願いいたします。

※この商品は注文生産品  
です。ご注文の数量は  
は納期をご確認ください。

## ■ 標準役物 形状・寸法(mm)

片面取 AGN-300-R



1600 円/枚



# ARTIST SERIES

ROLAND GIOVANNINI ローランド・ジョバンニーニ



レバー  
フット  
内床  
内壁  
外床  
外壁  
外床  
外壁  
外床  
外壁



## ■ 転調



AGN-300-10L



AGN-300-11L



AGN-300-100L



AGN-300-10W



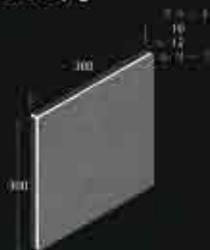
AGN-300-11W



AGN-300-100W

300角

## ■ 形状・寸法(mm)



材質:陶器質/施釉 役物:あり 目地幅(標準):6~10mm 成型:乾式プレス成型

実寸法(mm)	厚さ(mm)	必要数/㎡	入数/箱	重量/箱	標準価格/㎡	標準価格/枚
レバー300×300	12	11枚	11枚	17kg	21,800円	1,980円
フット300×300	10	11枚	13枚	20kg	12,100円	1,100円
役物:井面版300×300	10	11枚	1枚	1kg	1,600円	1,600円

- 重量による色合いがあります。
- 焼き上げ場所が若干あります。
- 施釉ですので、お掃除が容易です。施工場所にご注意ください。
- ご注文に際し、在庫と納期をご確認ください。
- 記載されている価格は材料代だけです。別途おおよその施工費は含まれていません。
- 記載されている価格には消費税は含まれていません。別途消費税の計算をお願いします。

※この商品は注文生産品です。ご注文の場  
合は納期をご確認ください。

## ■ 標準役物 形状・寸法(mm)



1600 円/枚



ROLAND GIOVANNINI ローランド・ジョバンニーニ



## ■ 野生の茴香



AGN-300-166



AGN-300-17G



AGN-300-100G



AGN-300-16P



AGN-300-17P



AGN-300-100P



AGN-300-15W



AGN-300-17W



AGN-300-100W

■ 形状・寸法(mm)



材質:陶器質/施釉 役物:あり 目地幅(標準):6~10mm 成型:乾式プレス成型

実寸法 (mm)	厚さ (mm)	必要数/㎡	入箱/箱	重畳/箱	標準価格/㎡	標準価格/枚
レノエ 300×300	12	11枚	11枚	17kg	21,800円	1,980円
フラット 300×300	10	11枚	13枚	20kg	12,100円	1,100円
波板片面取 300×300	10	11枚	1枚	1kg	1,600円	

- 需要による価格が異なります。
- 地域により価格が若干異なります。
- 価格ですので、すべてのことが決まります。施工場所にご注意ください。
- ご注文に際し、在庫と納期をお調べください。
- 印刷されている価格は材料代だけです。運送費および施工費は含まれていません。
- 印刷されている価格には消費税は含まれていません。別途消費税のご負担をお願い致します。

■ 標準役物 形状・寸法(mm)  
片面取り AGN-300-B



※この商品は生産注文品です  
 のでご採用の場合は納期  
 をご確認ください。



# ARTIST SERIES

ROLAND GIOVANNINI ローランド・ジョバンニニ



## ■ 波



AGN-300-20L



AGN-300-100L

## ■ レリーフ



AGN-300-23C



AGN-300-100C



AGN-300-20W



AGN-300-100W



AGN-300-23W



AGN-300-100W

300角

## ■ 形状・寸法(mm)



材質:陶器質/施釉 役物:あり 目地幅(標準):6~10mm 成型:乾式プレス成型

実寸法(mm)	厚さ(mm)	必要数/m	入数/箱	重量/箱	標準価格/m	標準価格/枚
レリーフ300×300	12	11枚	11枚	17kg	21,800円	1,980円
フラット300×300	10	11枚	13枚	20kg	12,100円	1,100円
役物片面型300×300	10	11枚	1枚	1枚	—円	1,600円

- 波による色合いが異なります。
- 顔色上げ効果が若干あります。
- 節組ですのど、すべる場合があります。施工場所にご注意ください。
- ご注文に際し、在庫と納期をご確認ください。
- 記載されている価格には税別です。別途おおよび施工費は含まれていません。
- 記載されている価格には消費税は含まれていません。別途消費税の負担をお願いいたします。

※ この商品は注文生産品です。  
そのため二度目の場合は納期をご確認ください。

## ■ 標準役物 形状・寸法(mm)



1600 円/枚



作家シリーズ  
日本の彩  
モザイク

'86-'87



# ARCHITECTURAL CERAMICS & Tiles

ニーノ・カルーソ

ボンベオ・ピアネッツォーラ

ローランド・ジョバンニーニ

モーシリーズ

日本の彩

伊万里





# ARCHITECTURAL CERAMICS & Tiles

## |1986▶1987|

タイルは いま、新時代

### ARTIST 作家シリーズ

- 2—ニーノ・カルーソ 壁面に交響する幾何学的造形美  
反復と量感による“静寂の区域”
- 8—ボンペオ・ピアネッツォーラ 周りとの調和を考える「シンプルさ」  
空間に静かな知性を与える繊細なレリーフ
- 12—ローランド・ジョバンニーニ レリーフはイメージ多彩  
空間に豊かな対話が始まります
- 22—モーシリーズ 心優しきファニー・アート  
“MOO”シリーズ

タイルは いま、新時代

### 日本の彩

- 28—日本の彩 色を超えた彩たち

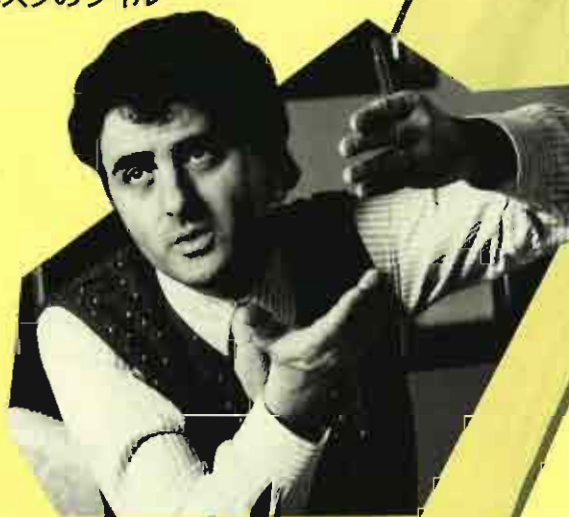
タイルは いま、新時代

### MOSAIC モザイク

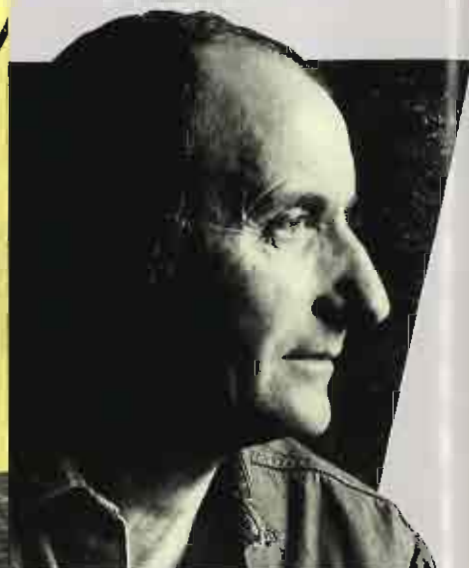
- 32—伊万里 磁器のつやと白を生かし鮮烈な彩画で完成  
可憐な表情で世界を席卷する  
ネオ・ジャパネスクのタイル



[ニーノ・カルーソ]



[ローランド・ジョバンニーニ]



[ボンペオ・ピアネッツォーラ]

建築空間に共鳴する

アーティストの個性、日本の感性



シリーズ名	名称	形状・寸法(mm)	磁器質	陶器質	磁器質	内壁用	内床用	外壁用	外床用	掲載頁
<b>作家シリーズ/ARTIST SERIES</b>										
カルーソ		440×340	●	◎	×	△	×	×	CARUSO	2
		220×100	●	◎	×	△	×	×		2
ピアネッツォーラ		レリーフ300角	●	◎	△	△	×	×	PIANEZZOLA	8
		フラット300角	●	◎	△	△	△	△		8
ジョバンニーニ		レリーフ300角	●	◎	△	△	×	×	GIOVANNINI	12
		フラット300角	●	◎	△	△	△	△		12
モー		200角	●	◎	○	×	×	×	MOO	22
<b>日本の彩</b>										
日本の彩		300角	●	○	◎	×	△	△	NIHON NO IRO	28
<b>モザイク/MOSAIC</b>										
伊万里		327×255(1シート)	●	◎	○	×	×	×	IMARI	32

用途の適正度(四段階で表示しています)

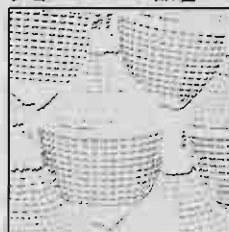
- ◎：最適である
- ：使用可能である
- △：設計・施工上、注意を要す
- ×



[元永定正]

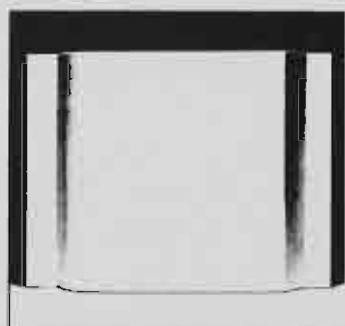
#### 作家シリーズ・品番の見方

##### ジョバンニーニ品番



GN-1-M  
●色  
●品番  
●1枚あたりの材料価格  
1,980 円/枚  
21,800 円/m<sup>2</sup>

##### ニーノ・カルーソ



SNC-1/D  
●色  
●品番  
●レリーフ形状  
●1枚あたりの材料価格  
150,000 円/m<sup>2</sup>

#### 生産区分とマーク

生産区分は、常備在庫品、限定在庫品、非常備在庫品に分類して表示してあります。

限定在庫品：× (品番右側にマーク表示)

●限定在庫品は、在庫量に限りがありますのでご注文の際に当社各営業所にお問い合わせください。

#### 用途別マーク

- ➡：内壁用  
ビルおよび一般住宅の内装壁用
- ⬇：内床用  
応接間、浴室、水まわりなどの内装床用
- ➡：外壁用  
ビルおよび一般住宅の外装壁用
- ⬇：外床用  
舗道やビル、一般住宅の外部床用

用途の適正度(四段階で表示しています)

- ◎：最適である
- ：使用可能である
- △：設計・施工上、注意を要す
- ×

#### ご注意とお願い

- このカタログに掲載しました製品は、1986年7月1日現在のものです。製品によっては、改良のため、仕様に若干の変更を加えることがありますので、あらかじめご了承ください。
- とくに輸入タイルの場合、予告なしに廃版になったり、時期により品切れを生じる場合がありますので、あらかじめご了承ください。
- カタログに印刷された色と実物とは若干違うことがあります。ご決定に際しては、できるだけショールームなどでご確認ください。
- 製品によっては、さらに詳しい実物サンプル見本帳などを用意しています。お問い合わせください。
- その他、製品に関しては、最寄りの当社各営業所、出張所に、何なりとお気軽にお問い合わせください。



# ROLAND GIOVANNINI

ローランド・ジョバンニーニ

レリーフはイメージ多彩  
空間に豊かな対話が始まります

Various relief designs with affluent image.  
Colorful conversation appearing on the wall.

「ぶどう酒の瓶」のような具象的なモチーフから、「転調」のように抽象的な構成まで、ジョバンニーニのタイルはイメージ多彩。その斬新な意匠と明確な輪郭を持ったレリーフは壁面に力強い存在感を与えてくれます。

——レリーフは表面に造形感を与えると同時に、接する人が視覚、触覚の両者を通して知覚する感動によって表面の印象に変化をもたらす。——ジョバンニーニの“表面”に対する哲学が生み出した壁面は、空間と豊かな対話を始めます。







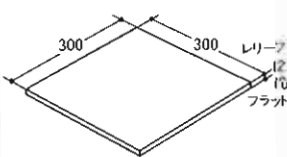


住宅 ● House

設計:坂田建築設計事務所 施工:島中工務店 タイル施工:西村タイル店 使用タイル:ジョバンニーニ



## ジョバンニーニ



形状・寸法(mm)

実寸法(mm)	厚さ(mm)	必要数/㎡	入数/箱	重量/箱
レリーフ 300×300	12	11 枚	11 枚	17 kg
フラット 300×300	10	11 枚	13 枚	20 kg

材質:陶器質/施釉 役物:あり 目地幅(標準):6~10 mm 成型:乾式プレス成型  
(平物に片面取りがあります)

- 窯変による色幅があります。
- 焼き上げ誤差が若干あります。
- 施釉ですので、ずれることがあります。施工場所にご注意ください。
- ご注文に際し、在庫と納期をご確認ください。

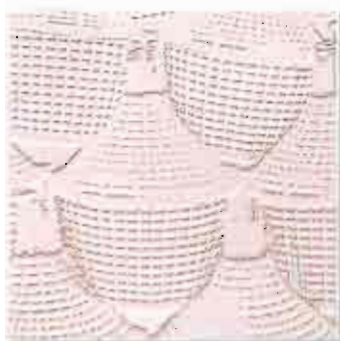


	relief	flat
Size	: 300×300×12 mm	300×300×10mm
M <sub>2</sub>	: 11 pcs	11 pcs
Carton	: 11 pcs	13 pcs
	: 1 M <sup>2</sup>	1.1 M <sup>2</sup>
	: 17 kgs	20 kgs
Body Material	: earthenware (glazed)	
Trims	: available	

已製されている模様は材料に依存せず、  
遠くまで運搬可能とされています。



## ぶどう酒の瓶 Damigiane



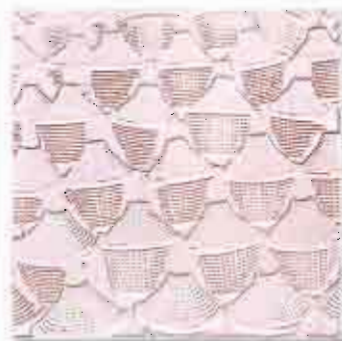
GN-1-M

1,980 円/枚 21,800 円/㎡



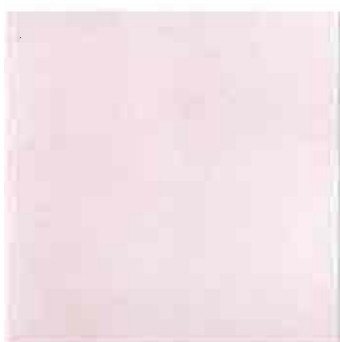
GN-2-M

1,980 円/枚 21,800 円/㎡



GN-3-M

1,980 円/枚 21,800 円/㎡



GN-100-M

1,100 円/枚 12,100 円/㎡

マロンピンク



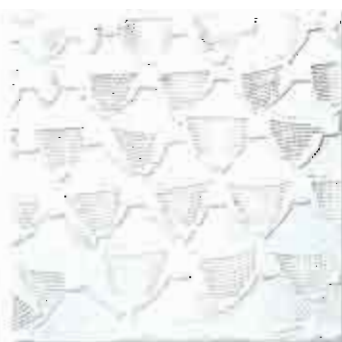
GN-1-W

1,980 円/枚 21,800 円/㎡



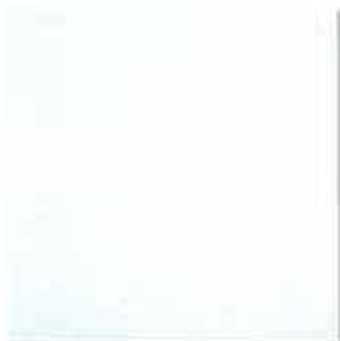
GN-2-W

1,980 円/枚 21,800 円/㎡



GN-3-W

1,980 円/枚 21,800 円/㎡

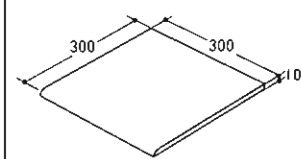


GN-100-W

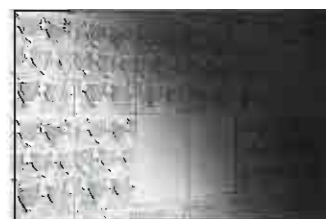
1,100 円/枚 12,100 円/㎡

ホワイト

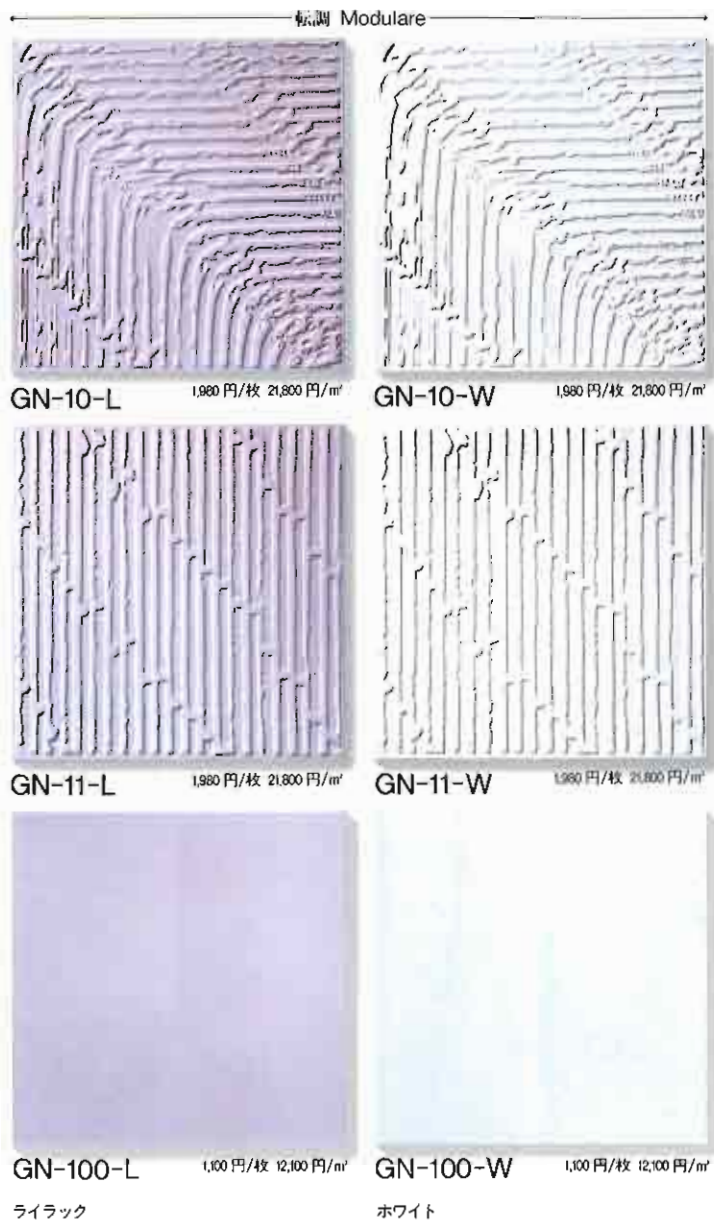
片面取り



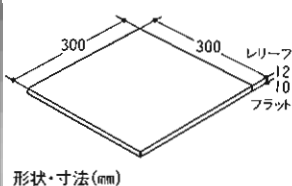
【標準役物】形状・寸法(mm)







## ジョバンニーニ



実寸法 (mm)	厚さ (mm)	必要数/m <sup>2</sup>	入数/箱	重量/箱	
レリーフ 300×300	12	11 枚	11 枚	17 kg	
フラット 300×300	10	11 枚	13 枚	20 kg	

材質: 陶器質/施釉 役物: あり 目地幅 (標準): 6~10 mm 成型: 乾式プレス成型 (平物に片面取りがあります)

- 窯変による色幅があります。
- 焼き上げ誤差が若干あります。
- 施釉です、すべる場合があります。施工場所にご注意ください。
- ご注文に際し、在庫と納期をご確認ください。

	relief	flat
Size	: 300×300×12 mm	300×300×10mm
M <sub>2</sub>	: 11 pcs	11 pcs
Carton	: 11 pcs	13 pcs
	: 1 M <sup>2</sup>	1.1 M <sup>2</sup>
	: 17 kgs	20 kgs
Body Material	: earthenware (glazed)	
Trims	: available	

記載されている価格は材料代だけです。  
運送費および施工費は含まれていません。

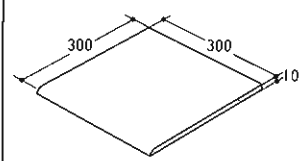


京都府舞鶴総合庁舎 ●Municipal Office

設計: (株)吉村建築事務所 施工: 田中・大滝・高田・吉田共同企業体 タイル施工: 長谷川タイル工業(株) 使用タイル: ジョバンニーニ



片面取り



【標準役物】形状・寸法(mm)





野生の茴香 Finocchio Selvatico



GN-16-G 1,980 円/枚 21,800 円/m²



GN-16-P 1,980 円/枚 21,800 円/m²



GN-16-W 1,980 円/枚 21,800 円/m²



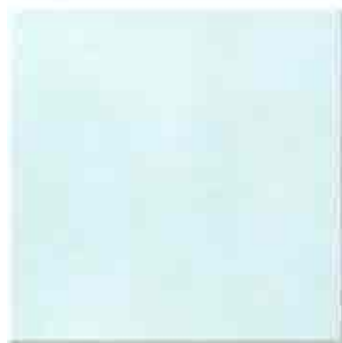
GN-17-G 1,980 円/枚 21,800 円/m²



GN-17-P 1,980 円/枚 21,800 円/m²



GN-17-W 1,980 円/枚 21,800 円/m²



GN-100-G 1,100 円/枚 12,100 円/m²

パステルグリーン



GN-100-P 1,100 円/枚 12,100 円/m²

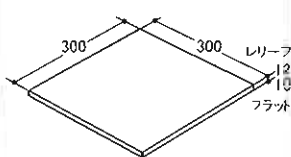
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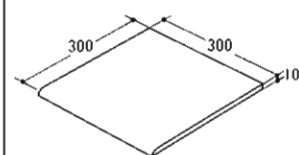


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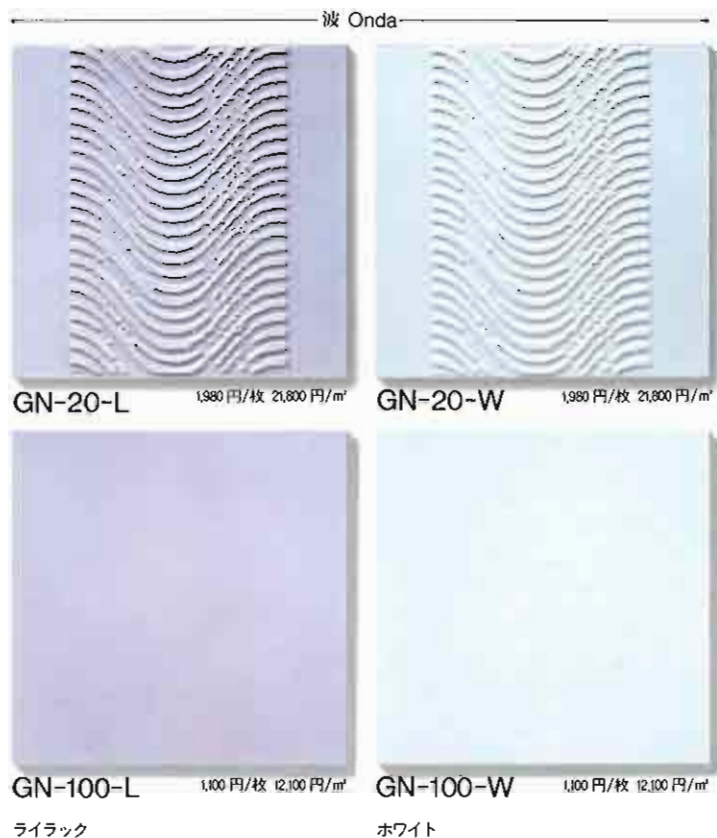
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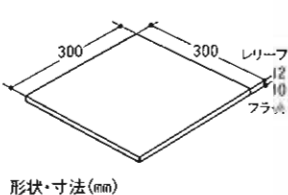






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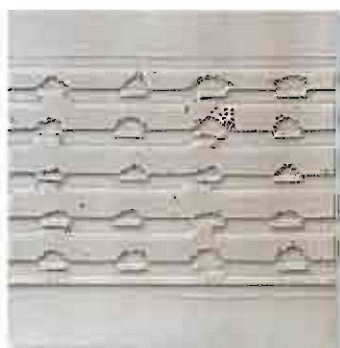
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	relief	flat
Size	: 300×300×12 mm	300×300×10mm
M <sub>2</sub>	: 11 pcs	11 pcs
Carton	: 11 pcs	13 pcs
	: 1 M <sup>2</sup>	1.1 M <sup>2</sup>
	: 17 kgs	20 kgs
Body Material	: earthenware (glazed)	
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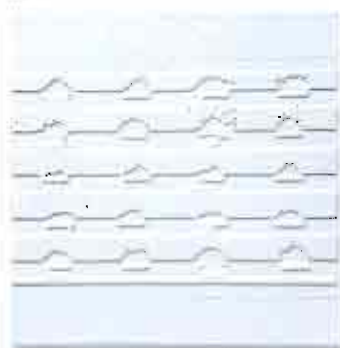


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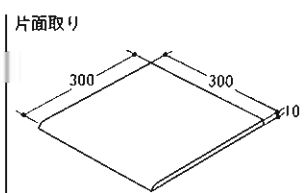
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【標準役物】形状・寸法(mm)





# Ceramics TECHNICAL

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Clay Mixing • Painted Pottery • Paper Clay  
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Computer Aided Design • Simple Form  
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# Ceramics TECHNICAL

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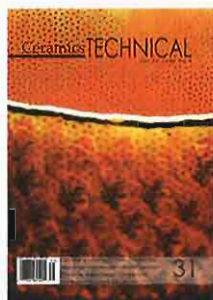
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Curtis Benzle

Detail of Blaze Benzle

Photo by  
Curtis Benzle





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The 44th General Assembly of the International Academy of Ceramics, hosted by Ateliers d'Art de France, was held in September in Paris. Forty ceramics exhibitions were hosted in galleries and museums throughout the area, including the members' exhibition at the Sèvres Ceramics Museum. The local committee deserves much credit for their planning and execution of this large undertaking, which was attended by approximately 250 members and non-members from throughout the world. With the meeting being held every two years, the Council has announced that the 2012 General Assembly will be held in Santa Fe, New Mexico, US; and the 2014 General Assembly will be held in Dublin, Ireland. Dates will be forthcoming. Pre- and post-trips at these upcoming assemblies will give attendees an opportunity to see more of the host country's contemporary and historical ceramics offerings as attendees were able to do in France. Members and non-members are welcome to attend the conference events.

At the above conference and at other places where ceramic artists gather to share their research, techniques and skills, there is often discussion about how fortunate we are as ceramists to have so many who are willing to demonstrate, to distribute glaze and clay body recipes, to trouble shoot on technical issues and to share knowledge in general. Not all media in the arts have this same generosity of spirit. The field of ceramics is broad and deep. We will each spend a lifetime working toward solutions to our own individual ceramics issues and the sharing of this research, as ceramists are accustomed to doing, creates a uniquely close-knit and peaceful international community.

In this issue of *Ceramics TECHNICAL*, there are articles from or about Japan, Denmark, Korea, the US, China, New Zealand, Turkey, Australia, Israel, Hungary and Mexico. The articles cover such topics as woodfiring, filter pressing of clay, paperclay, glazed concrete, historical research, clay body inclusions, pigment raw material in stoneware, workshops, computer aided design of ceramics and international ceramics educational methods. We are now mailing or distributing our two titles (*Ceramics TECHNICAL* and *Ceramics: Art and Perception*) to 65 countries throughout the world.

The field of ceramics has, perhaps, never been so broad, with artists designing for industry, others doing more ephemeral work and seemingly, all possible areas in between. News releases in the back of this issue present new materials for ink jet printing on tiles of varying thicknesses and L&L Kiln Mfg, Inc announcing new 'eQuad-Pro' Production Kilns. We welcome your articles and news releases on your technical and historical research as well as suggestions on issues that you would like to see us cover. Please let us hear from you.



# Ceramic Camp



## *Rolando Giovannini relates his experience at an ancient kiln site in China*

*The Opening Ceremony of the Camp. The artists signed a tile as a symbol of the initiation; the group of artists pictured from left: He Yonghao, Xie Jinlin, Rolando Giovannini, Wei Hua, Lu Bin, Tan Hongyu, Mr. Dailun Qiu, Erik Roreu, Antonella Cimatti, Kim Hyeog Soo, Kim Saeng Hwa, Ciji Zhang, Kim Dong Jun, Yoon Ji Yong, Li Jingjing, Chen Guanghui, Mr. Chao He Xu and Meren Zu (Bobo).*

IT IS REALLY QUITE AN HONOUR: TO COME FROM THE COUNTRY where the explorer Marco Polo was born and from the State Art Institute of Faenza to participate in Foshan (South East China) at an international workshop, immersed in a park entirely dedicated to the antique culture of ceramics. The 'Holy Land' Park in Shiwan includes a lake, a museum with antique collections, a contemporary gallery, an arts centre for teaching art to children, various extraordinary historical art studios and numerous 'small figurine' production sites. Also included are an ancient village with typical buildings from the Ming and Qing dynasties, a temple dedicated to the God of the North, numerous open air sculptures in different materials and an impressive building for artists in residence. Above all, however, is the presence of the enchanting dragon kiln, which has been woodfiring for over 500 years. Among other things, it has also been connected to industrial production, with expository and commercial fields dedicated to the art of mosaics, sanitary fixtures and tile production. There are numerous show rooms which exhibit the most avant-garde industrial commercial pieces.

The fascination of ancient Chinese ceramics culture had already been imparted to us at our Italian ceramics school; where, included in the didactic





curriculum, are some Chinese ceramics and porcelain production techniques and the sequence of styles throughout the most important dynasties century after century.

The invitation was for the 2009 Nanfeng Kiln International Ceramic Work Camp held in Foshan, Guangdong, from 15 to 30 August, 2009, at the 1506 Creativity City with the Chairman, Mr Dailun Qiu. There were 16 artists from different parts of the world: from China there were, the Artistic Director Wei Hua and Tan Hongyu, both Professors at the Academy of Fine Art of Guangzhou; Lu Bin, Professor at the Nanjing Art Institute (noted in Italy for his award at the 52nd *International Ceramic Art Competition* in Faenza); Chen Guanghui from Shanghai and three young artists, Li Jingjing, Xie Jinlin and He Yonghao. Then from Korea there were Kim Hyeog Soo with one of his Chinese students, Ciji Zhang; and the young Yoon Ji Yong, Kim Dong Jun, as well as Kim Saeng Hwa, a Korean artist who makes her living with her own atelier in Foshan. From Europe, the Swede Erik Roren was there, well-known for his urban installations and public art projects. There were also two Italian artists from Faenza: Antonella Cimatti, teacher of Design at the State Art Institute; Ballardini G and myself. All of the artists at the Camp contributed in the artistic and creative activities with popular and theoretical aspects through lessons and conferences. The lessons were carried out by means of slide shows dealing with topical themes or about research regarding the art and technology of ceramics according to the culture and traditions of each country represented. Also, panoramas and critical visions were presented on contemporary art trends, such as the development of design in Europe and ceramics for architecture and urban furnishings.

The synthesis of knowledge and different languages (it was sometimes necessary to explain oneself using all four; Chinese, Korean, English, French) were the key points of this new international experience; the Camp was set up as a place of exchange of consolidated technical and artistic skills assisted by an extraordinary staff made up of lab assistants coordinated by Meren Zu (Bobo) and by young planners and designers available to assist with research. Official translations also played a part, carried out by Miss Sunny for the English speakers and by the artist, Kim Saeng Hwa, for the Korean ones.

The organisational capabilities of the Director and creator of the project, Qiu, made it possible to give life to sculptural pieces within just a few days, which have since remained as a legacy of the occasion. The proceedings of the event were carried out with a detailed and precise protocol: first there were presentations of the ateliers and of the equipment at our disposition. Even just the choice of work table and its location including tools and materials gave the idea of the approach that each artist and sculptor wished to take.

This was followed with a technical meeting. The Advisor of Technology, Clay and Glazes for use in the dragon kiln and the Camp itself explained each application to all artists involved. This was the most loved part of the ceramists, where ways of working join and intersect. It was an international



*Top left: Technical meeting on the first day. Mr. Chen Chao, assisted by his staff, briefs the participating artists. From left: He Yonghao, Meren Zu (Bobo), He Junwu, Chen Chao, Li Jingjing, and Sunny. The designer Xie Jinlin (collaborator on the large scale waterfall sculpture entitled Toilet Waterfall, October 2009), is present in the photo, but being covered by a colleague in the foreground.*

*Top centre: Erik Roren and his piece. Includes bamboo rods 5 metres in length.*  
*Top right: Professor Wei Hua. This piece requires the assembly of numerous statues in varying dimensions, made from moulds from plastic models.*  
*Above: Toilet Waterfall. The sculpture measures 100 metres long and five metres tall and was designed by Chinese artist Shu Yong. 1506 Creative City, Foshan, October 2009.*





Top left: Antonella Cimatti. Creating two of the five elements that comprise her sculpture. Syringe extrusion with liquid porcelain on a refractory slab.

Top centre: The Ancient Dragon Kiln of Foshan, Guangdong. Note the diverse inclinations of the kiln which has been built into a small hill.

Top right: Kim Dong Jun. Young Korean artist showing the base of his large sculpture with a particular fragmented effect.

Above: Tan Hongyu. Artist from China sitting at the foot of her plastic arch relief composition; the sculpture is comprised of many parts which come from premade moulds.

The fascination of ancient Chinese ceramics culture had already been imparted to us at our Italian ceramics school, where, included in the didactic curriculum, are some Chinese ceramics and porcelain production techniques and the sequence of styles throughout the most important dynasties century after century.

language rooted in the knowledge of the basics of chemistry and of how to work and model the clay on the basis of an artistic idea. The know-how of processes sometimes gives suggestions and allows for changes to the original project itself, with variations in the program that in certain cases reveal themselves to be brilliant and possible only in that specific context.

During the meeting, comparison charts were provided of the 21 different glazes available and best adapted for the dragon kiln; these contained visual indications of colour, the descriptions of the vitreous coatings, model descriptions, their codes, colours, notes on dishwasher use, whether best fired in the dragon kiln or gas, the temperature, the glaze ingredients, the components of the earth (clay and mixtures), the characteristics and descriptions of the glazes with hints regarding technical applications, such as thickness, fusibility, metallisation, transparency and others according to the specific glaze. Notes were distributed with over 300 entries in English and Chinese regarding technical and ceramics terms, entitled *Ceramics Terminology*, a precious document, not only for communication but also based on the selection of terms. One was able to comprehend the vastness of knowledge of techniques; in fact the glossary contained within was itself a design aspect, a way of seeing things as they were, even if it was only just a simple list of translated words.

There were three clays at our disposal: the first, Coarse Clay, is well adapted for the creation of large sculptures with a high resistance capacity but not much plasticity. The second, called Semi-coarse Clay, is adapted for making sculptures 40-50 cm tall. Its low fire resistance capacity is inferior to that of the previous one but with more plasticity. The third, Fine Clay, could be used for ceramics with extremely detailed modelled designs and for pieces of about 40-50 cm high. Its bearing capacity is inferior to the Semi-coarse Clay but it has a lot of plasticity. All have a high percentage of *montmorillonite* (from 80 to 90 percent). These three clays were all able to be mixed and employed for use in large scale sculptures. The glazes and their technical applications were suggested for all three types.

To complete the panorama, there was a white stoneware already prepared for slip casting and a white porcelain which was also able to be used in this way or otherwise with the 'slip trailing' technique as was interpreted by the artist, Cimatti. The firing temperature for all of the clays is from 1250-1280°C, with the long mono firing of the dragon kiln in mind, the highest temperatures were nearest the top. These firing structures were extraordinary, both in the way in which they worked to full capacity and how they incorporate a cyclical nature, large scale production and energy savings.

The history and the structure of the renowned dragon kiln in Foshan is interesting and truly particular, as it has been illustrated and recounted by experts. Situated on the banks of Dongping of the ancient city of Shiwan, Guangdong, the Ancient Nanfeng Kiln was built in the Zhengde period of the Ming Dynasty (1506-1521 AC). Its firing has not been interrupted and it has been operating for over 500 years. It is the oldest dragon kiln in China





and perhaps the world. The place where it is situated is seen as an important national cultural site, heritage of the State Council and is noted in the *Guinness Book of World Records*, cited as a "live cultural relic, an unmovable national treasure".

Traditionally, people of that place have called ceramics firing kilns, 'Shitwan'. There are many types of kilns but the most famous are the dragon kilns, since their form is that of an enormous sleeping dragon. Since the Qing Dynasty, there have been 107 dragon kilns but at the moment there are only three, of which the Ancient Nanfeng Kiln is the most famous. For almost 500 years, the flame has not gone out and it has been constantly in production. In this way, the kiln has been kept in complete working order without damage. Next to the kiln, with an enveloping embrace that appears to be protecting it, lives a 200 year old tree whose roots sink below the structure of the kiln and seem not to feel the effects of the high temperatures. As legend would have it, touching the roots brings good luck, which is in tune with the Taoist dynamic of Yin and Yang where the wood feeds the fire and the kiln helps to grow the tree: a perfect balance. Throughout the years, production has never ceased for repairs, although the chimney was built in modern times. The kiln is a total of 34.4 metres in length. There are 29 rows of fire holes (five for each row) on the kiln. The firing holes are used to feed the wood throughout the firing process. There are four openings on one side of the kiln for loading and unloading pieces. The layout and heat emitted during the combustion of the wood cause infinite changes to the clay and glazes. The dragon kiln is divided into upper, mid and lower sections with three temperature ranges (low, medium and high and varying from 900-1300°C) which are managed and controlled exclusively by the Kiln Master. To maintain an atmosphere of reduction, the Master of the kiln controls the duration and the extent to which it is heated as well as any changes to be made during the firing; only he knows how to make decisions with his expert eyes based on the constantly changing conditions within. The waiting period after the firing is 20 hours, as the kiln must cool down before it is ready to be opened. Every five days the cycle can be repeated, meaning that in a year, numerous firings are able to be carried out.

The varying slopes in different sections within are characteristic of the dragon kiln and establish maximum output for Foshan. In fact, depending on the angle and the slope produced, the kiln feeds the temperature and the passage of heat. The kiln operates with a flue, rendering maximum performance, the preheating of the secondary air allows for best combustion. The firing begins with large pieces of wood being burnt completely, then passing to smaller pieces until finally reaching a maximum temperature of up to 1280°C. With regard to the Camp, every artist produced a piece based on a previously defined project (which had been communicated via email), not smaller than 1.5 metres, adapted for inclusion and installation in the park. All of the works were finished on time, although they were fired later, due to the



Top left: Chen Guanghui, Professor from Shanghai, begins with thin slabs for making complex sculptures. The modelled parts were covered with engobe. Top centre: Professor Lu Bin from China, assembling his installation dedicated to the city of Foshan. The piece, before the execution phase, was preceded by a series of impromptu sketches, designed with pen and paper. Top right: The young Korean artist, Yoon Ji Yong demonstrates the final stages of his coiled sculpture which has been smoothed out. Above: Kim Saeng Hwa, artist from Korea who lives and works in Foshan, during the final stages of modelling this male figure. The piece is propped up by a support to avoid any deformations during the drying phase.





Above left: The young Chinese student, Ciji Zhang, completes her piece made up of geometric lines and modelled in the atelier. Behind Zhang, her Professor Kim Hyeog Soo, is working on his ceramic tower.

Above centre: Rolando Giovannini. His piece called for the insertion of a neon light that wraps the sculpture.

Above right: The monumental sculpture by Professor Kim Hyeog Soo, which was placed in the park. It is a tower expressed by means of an architecturally geometric composition, with texture and engobe effects. The Korean Master used a drill to create holes and indentations.



necessary time needed to dry.

The techniques presented by the artists were wide ranging: from mould making employed using preexisting antique moulds for Wei, as through large plaster mould components for Tan, to traditional modelling by Lu with a composition dedicated to the City of Foshan, by Kim Saeng Hwa with her production of human figures and by Yoon with the construction of a 'figurative composition'. Then the artist Kim Dong Jun used coil building for the creation of a monumental circular form. Finally, there was the use of slabs of different dimensions and thicknesses, such as the thin ones used by Chen to create his amorphous forms and the thick slabs used in the impressive geometric sculpture by Professor Kim Hyeog Soo, as well as Ciji Zhang, where on his column, he also added clay modelling.

The applications of different materials rendered certain pieces quite articulate and complex, including locally harvested stimulus, for example, the use of bamboo by Roren and an appropriated steel structure for Cimatti's sculpture. For Roren, the use of bamboo poles five metres in length ideally represented China's expansion in the world, starting with an architectural structure made out of a clay shield which was of high quality construction. On the other hand, Cimatti wanted to represent the five elements (fire, earth, wood, water and metal) through the use of porcelain filigree anchored to a minimalistic metal tree. And I had designed a conclusive installation with the application of coloured neon lights.

In short, a reflection on this type of event: it is not just a question of technical communication and the exchanging of experiences. It is more about an osmosis of cultures and methods of approach regarding ceramics experiences. The artists are inspired by techniques that become their own concrete expressions or otherwise introduce their own styles, while expressing their personalities and energies to the fullest. They work by confronting the standard procedures and, in this way, are able to raise the bar, bringing their creations to new heights, allowing for further innovations and development of style. Even in the sciences, mutation is frequent and necessary. It is in the variables, in the ingeniousness of the unpublished work, where the real novelty lies. Besides the awareness of ancient standards and practices, it brings simultaneous reflection and re-examination.

The invitation was for the 2009 Nanfeng Kiln International Ceramic Work Camp held in Foshan, Guangdong, from 15 to 30 August, 2009, at the 1506 Creativity City with the Chairman, Mr Dailun Qiu. There were 16 artists from different parts of the world: from China there were, the Artistic Director Wei Hua and Tan Hongyu, both Professors at the Academy of Fine Art of Guangzhou; Lu Bin, Professor at the Nanjing Art Institute (noted in Italy for his award at the 52nd International Ceramic Art Competition in Faenza); Chen Guanghui from Shanghai and three young artists, Li Jingjing, Xie Jinlin and He Yonghao. Then from Korea there were Kim Hyeog Soo with one of his Chinese students, Ciji Zhang; and the young Yoon Ji Yong, Kim Dong Jun, as well as Kim Saeng Hwa, a Korean artist who makes her living with her own atelier in Foshan. From Europe, the Swede Erik Roren was there, well-known for his urban installations and public art projects. There were also two Italian artists from Faenza: Antonella Cimatti, teacher of Design at the State Art Institute; G. Ballardini and Rolando Giovannini.

Rolando Giovannini is a ceramics critic and the Director of the *Istituto Statale D'Arte per la Ceramica* (State Art Institute of Ceramics founded by Mr Gaetano Ballardini in 1916 and known for Art, Technology and Ceramic Restoration), Faenza, Italy. Translated by Julie K Shanks.

Foshan Creative Industry Park and 1506 Creative City, named after the foundation of the Nanfeng Ancient Kiln in the year 1506, are a reality of extraordinary growth. An example was their participation at the *Shanghai World Expo* in August 2010, with the *Foshan Pavillion* which held 51 CHINA Kung Fu figurines created by Mr Dailun Qiu and the renowned artist Shu Yong who was awarded the *Lorenzo il Magnifico Career Award 2009* at the *Florence International Arts Biennale*, Italy.



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Johanna DeMaine





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In preparing this issue, it struck me that the articles herein are more diverse than usual. Of course diversity within each issue is something for which we always strive. Within these covers, you will find articles on the strife and coping skills developed by an African village, the challenges of economic sustenance in a Canadian community, the benefits and burdens of ceramics traditions of the people of Mexico, Nigeria and Turkey; and we see the ways in which ceramics contributes to the field of forensics. Sir James Dewar is credited with being the first to write (in September, 1842), "Minds are like parachutes. They only function when open." As we travel, as we meet people from other countries and as we read diverse perspectives, our lives are enriched and the enrichment is greater when the mind is open.

We were saddened to learn of the death of Australian ceramist, Marea Gazzard. She was a significant figure in her efforts in support of the Australian crafts movement and a notable artist with her own work.

Look for more on these exciting international events: The Westerwald Prize ceramics exhibition is held every five years with awards to ceramics artists in the areas of saltglaze, design, vessel, sculpture/installation and emerging artist award for ceramists up to the age of 35 years (b 1978 or later). Four prizes are awarded to artists from Europe. Application deadline is 19 January, 2014. The European Festival of Ceramic Arts is calling for applications at <http://www.terralha.fr/page-d-exemple/call-for-application-2014/>. There is still time to apply for a spring residency at CRETA Rome. The deadline has been extended to 1 December 2013. The woodfire festival, On the Edge of the Shelf, will be held in Mystery Bay, NSW, Australia from 1-18 May, 2014. Garth Johnson has been appointed the new Curator of Artistic Programs at The Clay Studio in Philadelphia, US. Applications close on Friday 7 March 2014 for the 2014 Indigenous Ceramic Art Awards at the Shepparton Art Museum in Australia ([www.sheppartonartmuseum.com.au/exhibitionprogram/icaa/](http://www.sheppartonartmuseum.com.au/exhibitionprogram/icaa/)). There is a new residency in Nove and Bassano del Grappa, VI, Italy, for international artists. For more information, email [blais.geraldine@gmail.com](mailto:blais.geraldine@gmail.com). In San Miguel de Allende, Mexico, studios are now available for rent ([www.barro-co.com](http://www.barro-co.com)).

When I see a list of events with locations around the world, such as the one above, I want to go to all of them. I want to meet our readers, learn about new artists, become familiar with cultures other than my own. In September of 2014, the International Academy of Ceramics will hold its biennial General Assembly in Dublin, Ireland (see their ad in this issue). This event is always an opportunity to gain from the host country knowledge of a new culture. It is also a way to get to know ceramics artists, writers, collectors and ceramics enthusiasts from around the world. It is diversity in a bottle with one of our common traits being our passion for ceramics. It is a time to discover the many other ways that we are similar and to learn more about our diversity. The conference is open to everyone.



# Poetics, Materials, Technologies and Relationships: The IAC General Assembly



**T**HE 2012 GENERAL Assembly of the International Academy of Ceramics (IAC) in Santa Fe, just like the previous edition in Paris and IAC Assemblies in general, are remarkable opportunities for meeting people and keeping up with the latest developments. They are events that show future in the making, where cultural trends are discussed and shared and the basic principles of an art that is found and practised throughout the world are consolidated. The success of such an event, however, depends primarily on the organisation (which in this

*Rolando Giovannini posits  
that these are the true  
instruments of art*

*Installation View, New World:  
Timeless Visions.*





Above left: Anna Calluori Holcombe's public contribution about contemporary art topics.

Above right: IAC President Jacques Kaufmann chairs at the opening of the Members Exhibition. New Mexico Museum of Art.

Top: Graciela Olio. Project South, Home Series. 2011. Kernflex porcelain, printed with laser decal, cone 8, oxidation.

Below: Ito Itsue. Sen Series: Beginnings. 2008. Handbuilt tatara slab clay form. 2.75 x 7.5 x 7.5 in. (7 x 19 x 19 cm.) Photo by Tak Saito. Collection of Harn Museum of Art, University of Florida.



case was perfect) and attention to detail (and in this Joe Bova cannot be faulted).

What is more, the interaction between the participants, who hailed from every corner of the globe, and the artistic and cultural context of the venue, were perfect. This harmony was quite palpable when a book of remembrance was compiled for Janet Mansfield, with everyone contributing.

The idea of combining this event with a number of exhibitions of work by IAC members (such as the extensive *American Visions in Clay* exhibition at the Patina Gallery, open exclusively to American IAC members), gave the event special significance, as it temporarily permeated the fabric of the hosting area. Like 'dipping' the sculptures, objects and compositions in local knowledge and, on the other hand, leaving an impression, a mark, a trace, an imprint of their presence, of their collective, temporary passing through.

The exhibition, however, that dominated the event was the *New World: Timeless Visions* membership exhibition of the IAC, held at the New Mexico Museum of Art. It provided a platform to showcase tendencies, virtuosités, different approaches to earth, the plasticity and tractability of clay, glazes and pigments. Works of art were open to dialogue and comparison. The artists, who are actually familiar with their colleagues' work and the leading artistic trends, exhibit at the highest level, creating a kind of multiple composition, a sort of orchestra whose instruments express themselves through colours, lights, shadows, reflections, geometries, sinuosités and recurring traits.

The event was marked by its professionalism, stemming not only from the presence of great international masters, but also from the fact that IAC membership is dependent on individual candidates obtaining collective approval of their personal understanding of materials, plastics and poetics.

Ceramics artists, writers, educators (and more) were in attendance in full force including members of the National Council on Education for the Ceramic Arts (NCECA). A large number of artists teach, or have taught, in art institutes, universities, colleges or academies. This aspect was not forgotten in Santa Fe with the NCECA Exhibition *Ecumene: Global Interface in America Ceramics*, held at the Santa Fe Community College. Garth Clark and Marc Del Vecchio were both in attendance at this *vernissage* and on hand to lend their critical expertise, two important and authoritative figures in the theoretical study of modern and contemporary art.







The General Assembly opened with the greetings of Joe Bova, (President of the American Association of International Ceramics [AAIC] and the on-site organiser of the assembly) and of Mary Kershaw, the Director of the New Mexico Museum of Art. Jacques Kaufmann introduced the new IAC members and showed some of their works with the aid of a PowerPoint presentation. The opening speech was given by Peter Held, Curator of Ceramics at the Arizona State University Art Museum Ceramics Research Center, on the subject of "Decentering Clay". Then the Assembly opened, with the election results revealing Kaufmann as the new President and other elected positions.

Santa Fe offered those present the opportunity to totally immerse themselves in study and comparison, while providing a busy programme of lectures and meetings covering many topics of current relevance and popular and contemporary themes. One fascinating lecture of current relevance was on the issue of where ceramic art belongs in today's figurative and plastic arts and where it coincides with the artistic life of a workshop. Magdalene Odundo (Master Potter, Officer of the Order of the British Empire – OBE) made some interesting contributions to this subject.

Discussed was the aspect of high quality works interpreted as objects, intended to be used as well as a vehicle for maintaining and reinforcing our deepest, most precious and rooted ancient artisan cultures, were discussed. This theme was explored in the lecture on his work and life by Lonnie Vigil, a native American Pueblo potter from Nambé Pueblo on his work, life and culture and was enlightening and emotionally charged.

The educational aspect of ceramics was explored during the General Assembly with presentations of courses and practical workshops run by Jean McLaughlin (moderator), Doug Casebeer, Jeff Guido, Tyler Gulden, Steven Lee (ceramics centre and craft school directors) in "American Visions: Alternative Studies". A reflection on the future and evolution of ceramics processes is crucial at an event of this kind. An occasion with such artistic stimuli needed some technological input and this was provided by Andy Brayman and Del Harrow in their lecture on "Digital Explorations in Ceramic Art". This was followed by a debate where Anna Calluori Holcombe made a precise and competent contribution on the future and new frontiers of ceramics.

Interesting was the lecture by Neil Tetkowski "The Common Ground World Project", about

*Above left: Joe Bova, Lonnie Vigil (potter at Nambé Pueblo) with his work and Elaine Olafson Henry, just after the artist's contribution.*

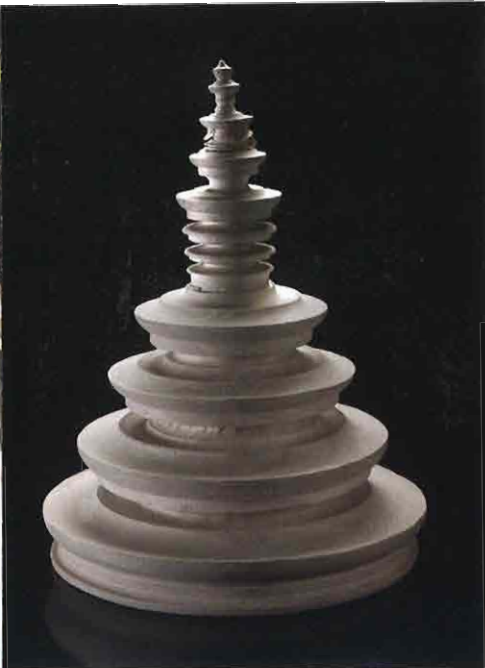
*Above right, left to right: Moyra Elliot, Elaine Henry, Sherman Hall, Tina Byrne, Mary Barringer and Jim Romberg. During "The Critical Article - Definition, Use, Implementation" panel.*

*Top: Wong Fiona Laiching. Moon. 2004 Terracotta. 3.15 x 15.7 x 10.2 in. (8 x 40 x 26 cm.) Photo by Wong Fiona Laiching. Collection of Harn Museum, University of Florida.*

*Below: Jacques Kaufmann. The Oarsman/Image of the Current System of Thinking. 2011. Coiled stoneware. 30 x 32 x 18 cm.*







Above: Marc Leuthold.  
*Bechune Pagoda*. Porcelain. 18 cm.  
 Top: Katsumata Chieko. *Buddha's Hand*. 2011. Adhering chamotte with glaze. 12.2 x 9.1 x 9.1 in. (31 x 23 x 23 cm.)

Below: Ann Van Hoey. 2011. *Vessel*. Earthenware, electric fired 1100°C, slab building and press moulding.  
 Photo by Dries Van den Brande.



*The Common Ground World Monument* 2000, ceramic work created with all types of clay from all around the world, on display at the United Nations building in New York and the panel on "Generations: Women from Santa Clara Pueblo" by the young artists Roxanne Swentzel, Rose Bean Simpson, Nancy Youngblood and Beverly R Singer, PhD (moderator).

Just as important, the Assembly provided an opportunity to meet extraordinary, outstanding artists whose works have been exhibited and have received awards in the most prestigious events worldwide. It is important, for instance, that the recently elected Kaufmann has one of his works at the MIAAO (Museo Internazionale Arti Applicate Oggi) in Turin, Italy; it is displayed at the entrance and was acquired in 2003 during the *Masterpieces: L'artista-artigiano tra Picasso e Sottsass* exhibition and chosen by the director, Enzo Biffi Gentili, as a permanent acquisition. This large terracotta and cement vase lies on the ground and creates an extraordinary visual and architectural impact (*Grand vase trois*

*terres*, 2002). In contrast, Japanese artist Ito Itsue was present in Santa Fe at *New World: Timeless Visions* with her *Sen Series, Beginnings* sculpture, now hosted at Harn Museum of Art, University of Florida.

The artistic figures in the ceramics world follow precise guidelines that do not overlook or exceed any of the fundamental stages of the art: poetic expression, *l'esprit*, artistic thought, materials chosen and used, skilful techniques, methods of representation and contemporary relational aspects. In today's world, the Internet and the many instant means of communication bring experiences close together and contact is lively, dialectal. Yet meeting a great renowned artist in person, such as the extraordinary publishers present, Jim Romberg, Elaine Henry, Mary Barringer, Moyra Elliot, Sherman Hall and Tina Byrne, is truly exciting. These publishers, who attended a special round table entitled "The Critical Article – Definition, Use, Implementation", illustrated their different strategies. United in their determination to safeguard the quality of publications, two distinct issues emerged. Firstly, the need to propose a wide variety of articles, covering many aspects and on different levels; secondly, the desire to maintain critical standards and sculptural expression when choosing artists and articles written professionally by historians, curators and art critics.

The General Assembly touched upon all areas of interest in the world of art, including the important aspect of art history and criticism. An example was the extraordinary lecture (a *lectio magistralis* in the true sense of the word) by Garth Clark entitled "Vulcan God: Lucio Fontana Romances the Kiln 1926-1968"; his talk traced the varied career of Fontana, the great 20th century master who was born in Rosario, Argentina on 19 February 1899 of Italian parents but who spent most of his life working in Italy. Clark described Fontana's poetic expression and style and told numerous anecdotes. This was followed by talks, including one on the contemporary ceramics culture in Italy and the world, led by Marc Leuthold, a New York sculptor whose work was recently featured in a monograph entitled *Marc Leuthold, Sculpture, 1995–2010*.

Del Vecchio, with Jim Lawton and Nathalie Fitzgerald, under



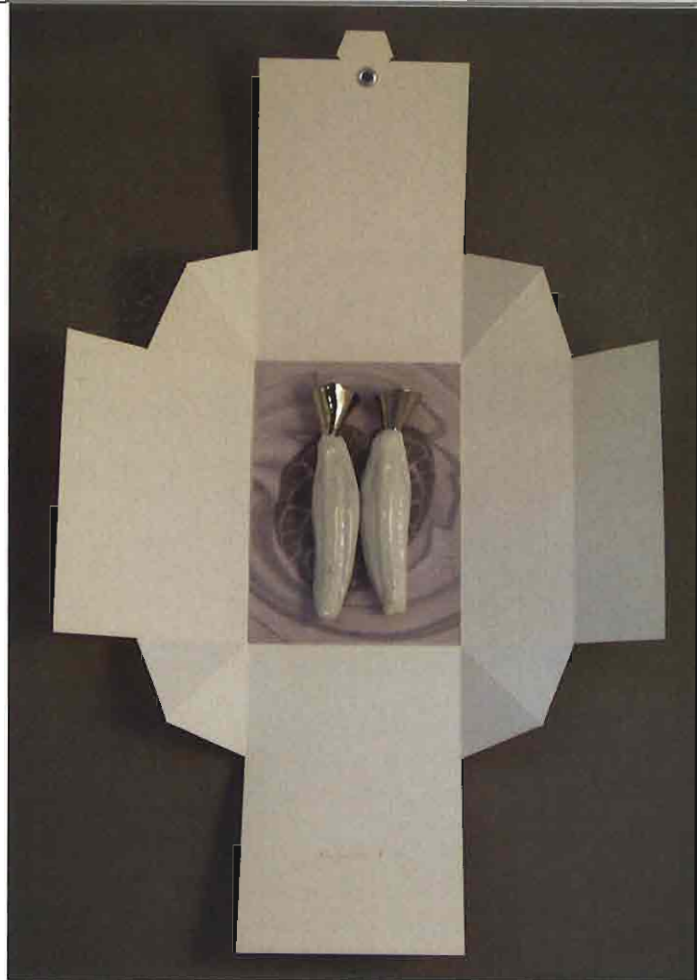
the coordination of Peter Held, expressed the viewpoint of Artist, Collector, Gallerist, speaking about "Collecting: Its role in the life of the artist". The ceramics artist is, indeed, strictly dependent on these figures: the collector nourishes him because he loves his poetic art or recognises his works as a sound investment; the gallerist because he promotes and protects the artist's work, instrumental in his success. Then there are the competitions and cultural events. If the cultural events are prestigious, they are invaluable experiences; competitions, on the other hand, create emphasis, trends and are springboards to launch names onto the international scene. Lastly, some artists (who are also IAC members) are enjoying some extraordinary experiences in industry and large-scale projects.

When you rub shoulders with some of the biggest names in the world of international ceramics for a couple of days, you pick up on particular perceptions and vocations: Gustavo Perez of Mexico, for instance, Vice President and representing South and Central America, appeared especially attentive to new forms of expression, taking on the symbolic role of tutor for the younger generation. Perez, who is a familiar face in Europe, is open to different approaches to ceramics and its many forms of expression. He has a background of highly technical knowledge and expertise. The aspect of the new generations brings everyone together.

A sense of continuity emerged at Santa Fe, in keeping with the complex worldwide scene, a successful fusion of tradition and marked innovation, even involving 3D. Similarly the respect for the practices and procedures faithfully reflect the sacred canons of art, which are sometimes developed and conditioned by technology and experimentation, sculptural expression, perceptible in installations and objects with iconographic reinterpretation.

Rolando Giovannini earned a degree in Geology and a diploma at the Academy of Fine Arts in Bologna, Italy. He is a teacher at the Brera Academy of Fine Arts in Milan and the former Principal of the Istituto Statale d'Arte per la Ceramica Liceo Artistico per il Design Ceramico (State Art Institute for Ceramics and Ceramics Design School) in Faenza, Italy, from 1986 to 2012. He is the author of books on ceramics and founded the NeoCeramica Movement in 2007. Giovannini has done research on ceramic and neon. His works are held at the Victoria and Albert Museum in London and at the Shin-Kobe underground railway station in Kobe. He was invited to the 54th International Art Exhibition of the Biennale of Venice (2011) and BLA BLA, Milan (2013). He is a Member of NCECA and of MI.MA (Milano Makers, 2013).

Translated by Domino of Elisa Moro, Italy.



Above: Anna Calluori Holcombe.  
*Natura nella Scotola II*. 2010–2011.  
Herrend porcelain, 3D scanning and  
printing for models, slipcasting, gold  
lustre, museum board, paper, grommet.  
23 x 7.5 x 5.5 in.

Below: Gustavo Pérez. *Vase (11-115)*.  
2011. Stoneware. 23 x 41 x 13 cm.





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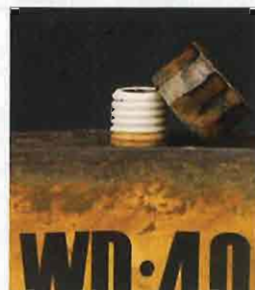


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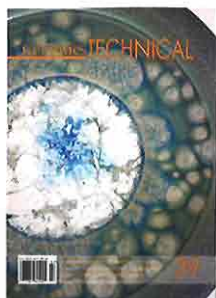


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Ödül Işıtman





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As we in the Northern Hemisphere are in the middle of autumn, those in the Southern Hemisphere are enjoying spring and anticipating summer. When the May issue is distributed, those seasons will be reversed. Editing the journals (*Ceramics: Art and Perception* and *Ceramics TECHNICAL*) has encouraged me to think even more globally than I did previously. When you travel this amazing globe, you (it is to be hoped) gain the perspective that we are so much more alike than we are different. With all of the violence in the world, it is more important than ever that we exercise acceptance of the ways in which we are different. At the recent General Assembly of the International Academy of Ceramics in Dublin, Ireland, this was evident. We welcomed our first (ever) new member from Pakistan, Alam Sheherezade. In traditional dress, Alam expressed her heartfelt appreciation for being elected to this international community of ceramics. She was embraced and welcomed by the members and we would expect nothing less.

This issue includes articles that also exhibit how much alike we are in our affinity for clay, how diverse we are in how we use it and how we travel the world to be stimulated and even to put ourselves out of our comfort zones. As examples, Antonella Cimatti of Italy reports on a symposium in Japan; A Feyza Çakir Özgundogdu of Turkey relates her experience in Zibo, China; Rolando Giovannini of Italy describes the work accomplished by Marc Leuthold (US) while in Faenza. Particularly touching in this issue is the account by accomplished artist Paul Chaleff on his extensive collaborations and his long-time friendship with the late Sir Anthony Caro.

In 2015, we will publish the 40th issue of *Ceramics TECHNICAL* and the 100th issue of *Ceramics: Art and Perception*. We are aware that many of our long-time subscribers have each and every issue that has been published. We appreciate your loyalty.

We now send the journals to 67 countries around the world. Sharing information worldwide is what keeps the field of ceramics as diverse, exciting and accepting as it currently is. We welcome articles of international interest on your technical and historical research, cultural events and exchanges, educational opportunities as well as the strategies and processes that you use in your work. I may have written this before in this column but if I had one wish, it would be to speak every language. Just imagine.



# Marc Leuthold in Italy



## Zauli as Muse

Above: Carlo Zauli. *Sala Anni 60. 1960s. Years Room, vases. 1962 to 1967. Glazed white stoneware, Zauli's double walled vessels, wheel-turned advanced (late) work.* Photo by Marc Leuthold.

Below: Marc Leuthold workshop at the Museo Zauli. 2013. Photo by MCZ - Faenza, Italy.

### *Rolando Giovannini relates Marc Leuthold's experiences in Faenza and Venice, Italy*

THE OPPORTUNITY TO VISIT ITALY DURING THE VENICE BIENNALE IS A COVETED EXPERIENCE FOR MOST ARTISTS the world over, but to also be invited to take up a residency at the Museo Carlo Zauli in Faenza<sup>1</sup>, during this period, would, in itself, be a dream come true. In July 2013, Marc Leuthold, New York artist, Professor and Head of Ceramics at the State University of New York, was so fortunate.

The Museo Carlo Zauli is today a museum dedicated to its namesake. Zauli was the preeminent Italian ceramics artist of the second half of the 20th century. Perhaps, the most extraordinary aspect of the Museo Carlo Zauli is how, even today, everything remains intact, original and complete. A time capsule, a faithful preservation of the master's studio, yet still a space for creative growth.

For the past 50 years, the Zauli studio has been the site of major events, a sort of *Last Supper* for many artists, such as Lucio Fontana, Arnaldo and Giò Pomodoro, Pine Spagnulo, the historian Giulio Carlo Argan, the novice Claudio Spadoni, as well as a large contingent of Japanese artists who began to arrive in the 1970s. Such interactions must have helped shape Zauli's development.

Matteo Zauli, the museum's Director, remembers opening the studio as a venue for artistic events soon after his father's death to give life to the museum, to enhance its collections and exhibition spaces. His goal has been to create an institution of experimentation and research. Matteo Zauli's programming has "given new vibrance to the rooms and libraries. The museum is in a continuous state of renewal rather than a static monument to the memory of the great master."







Since 2003, according to Matteo Zauli, the Zauli Museum, in collaboration with the Institute of Art and ISIA, has initiated a process for the development of ceramic art from a variety of perspectives. In order to promote ceramics in the broader context of contemporary art, residencies were given to Sislej Xhafa, Piero Golia, (in Vice versa Italian Pavilion selected by Bartolomeo Pietromarchi) and Diego Perrone, Yuri Ancarani (in The Encyclopedic Palace selected by Massimiliano Gioni), all at the Venice Biennale of 2013. In 2012, the museum decided to invite internationally renowned masters of ceramics – Jeff Shapiro (2012) and Marc Leuthold (2013, originally proposed by Antonella Cimatti).

#### THE RESIDENCY

Leuthold arrived in Italy via France where he had held master classes for two weeks in the atelier of Sandrine Rousseau at the Vallauris Institute of Art before continuing on to take up the Zauli residency in Faenza<sup>1</sup>, the most celebrated city of ceramics in Italy from which the term Faïence is derived. He was to spend a week living and working at the studio-atelier; discovering its hidden nooks and crannies, the movements of light and shadow on its stone architecture.

For Leuthold, Zauli is both “muse and source of inspiration”. As he retold it to this author, any influence of Zauli’s *oeuvre* had been initiated years before on a visit to the Sculpture, Objects, and Functional Art fair (SOFA) of 2003. He was “shocked by its scale and muscularity of form and rich shino-like surfaces. Zauli had a confident hand and did not feel compelled to subjugate the medium. His timeless, massive forms twist and meander with an alluring surface. Zauli’s work seemed somewhat out of place at SOFA NY, belonging, instead, in the Sculpture Garden of MoMA or at the Noguchi Foundation.”

Although Leuthold developed his art without any knowledge of Zauli (an artist whose importance to the field is comparable to that of Peter Voulkos), he acknowledges the synergies of their artistic paths when he states that both their art practices “evolved from wheel-generated vessels to

*Top left: Carlo Zauli. Installazione delle arate e delle zolle. 1976. Bronze and two sculptures on the side walls. 1982. Glazed white stoneware, triumvirate of Zauli sculptures in basement.*

*Photo by MCZ – Faenza, Italy.*

*Top right: Marc Leuthold briefing the workshop participants, July 2013.*

*Photo by MCZ – Faenza, Italy)*

*Above left: The artist participants and Marc Leuthold in the old kiln room of Museum Zauli.*

*Photo by MCZ, Faenza, Italy.*

*Above Right: The old kiln room.*

*Photo by Andrea Santucci.*

*Below: The workshop participants.*









non-objective sculpture". Further resonances can be found between Leuthold and Zauli in their aesthetic and gestural response to the material.

Many artists wish to dominate the medium; viewing faults such as tears and cracks as errors to be corrected. Alternatively, Zauli and Leuthold find that these 'problems' enhance the work, rendering the process less predictable, more of an act of collaboration with the material. Embracing cracks that emerged in the process of making, Zauli often created works through slumping and ripping the clay. Similarly, Leuthold finds that "the breaks and cracks open up the form in important ways." He will on occasion deliberately destroy the post-fired form in order to transform and give it a revitalised 'voice'. Commenting on the Zauli collection, Leuthold paid particular attention to the manifestation of this quality: "Early vessels were conservative and less original, later ones more experimental: beautiful volumetric forms – fertile and rich, already with the signature grey-white glaze with subtle flashes of red. In the same room was the masterpiece: a huge mandala-like form – thrown on both sides standing on end with a huge gaping crack. An impossible, monumental piece, perhaps 50 inches tall."

Sadly, the relationship to material process that is highly valued by both these artists has not been fashionable in an idea-driven art world. Relational Aesthetics, Post-structuralism, *trompe l'oeil*, technology and science-driven works are the order of the day and do not address the importance of process and touch.

In the 1980s, Zauli – influenced by German styles – became enamoured with an extraordinary black stoneware clay to the point of changing style, transitioning from 'white' to 'black' and creating numerous unglazed sculptures from it. He amassed a large amount of this black clay, which is now stored in the museum cellar. Owing to its precious nature, to date, only Shapiro and Leuthold have been invited to use it.

During his stay Leuthold used this clay to create several non-objective sculptures in honour of the Zauli family – the artist and his children. His comment on the nature of this clay that it was "rich . . . and cohesive in a way that I have never experienced" seems also to be testament to the artistic life of Zauli and his son Matteo's dedication to the endurance of his father's legacy and also a subtle acknowledgement of Zauli's daughter, Monica, who



*Facing page: The artist Piero Paolo Mazzotti, FOS Ceramiche in Faenza.*

*Looking at Leuthold work made of Carlo Zauli clay. Photo by Marc Leuthold.*

*Above: Carlo Zauli. Ruota Strappata. 1967. Glazed white stoneware. 122 x 124 x 42 cm. Photo by MCZ – Faenza, Italy.*

*Below: Marc Leuthold, the artist Muky (Wanda Berasi) and Matteo Zauli. Photo by MCZ – Faenza, Italy.*







Above left: Carlo Zauli. *La cantina delle argille*. The cellar of the clay and on the triumvirate of Zauli sculptures in basement.

Above right: Ron Nagle. *Particolari dell'installazione (Detail)*. 2008/2013. All works ceramic and mixed media. Giardini, 55th International Art Exhibition, Il Palazzo Enciclopedico, la Biennale di Venezia. Photo by Francesco Galli, courtesy of la Biennale di Venezia.

Below: Jessica Jackson Hutchins. *Rondamoo*. 2011/2013. Plaster, collage, acrylic marker, fabric and glazed ceramic. Arsenale, 55th International Art Exhibition, Il Palazzo Enciclopedico, la Biennale di Venezia. Photo by Francesco Galli, courtesy of la Biennale di Venezia.



sat in on several of his workshop sessions. His admiration for her craft also reveals the attention he granted his surroundings in providing a reverent inspiration for the artworks he was to produce while there.

A noted architect, Monica Zauli has designed the exhibits and renovated the spaces. No detail was too small for this sensitive designer. Even the basement was carefully altered. There, against a backdrop of decades old, bagged raw materials, she sited a dramatically lit triumvirate of non-objective sculptures.

#### THE WORKSHOP

While immersing himself in the structure and contents of the Zauli Museum, Leuthold also spent some of his time in the original studio-lab of Zauli imparting the wealth of knowledge he has gained through 25 years of his own art practice. Working alongside Leuthold, participants (under the coordination of Cristina Casadei) constructed forms and dried them to a leather hard state, before later carving. He demonstrated techniques including marbleising and carving clay. He also presented

lectures to complement technique. Participants, at first frustrated by this subtractive approach, gradually internalised the techniques in a deeper way, thereby reinterpreting and extending their own artistic voices.

Of Leuthold's practice and his approach to teaching, Monica Zauli observed his "exceptional sensitivity which also transmits in a non-verbal way. There is a veritable depth of feeling to his understanding. Leuthold seems to form a bond with the ceramic material at an almost cellular level." Every detail of his process is investigated thoroughly in its innermost form and this is reflected in the manner in which he imparts knowledge and in the forms he produces. One feels as if one is catching a glimpse of the first stirrings of the universe.

#### VISITING VENICE

Later during the visit, Leuthold and I travelled together to the *Venice Biennale*. In the midst of a hot July, Venice swarming with tourists, we took a water-taxi to the Biennale campus.

Not infrequently, talking to artists, art critics, scholars and journalists, one wonders if an artistic event is interesting or not. The *Venice Biennale*, the complexity and the landscape that offers both the contemporary and *avant-garde* world, can not be catalogued within ordinary parameters. One goes, watches, reads and perceives stimuli, sometimes feeling an affinity or involvement with the innovation. The art evolves, the poetry intertwines and mingles. The works become all-inclusive; a fusion of the entire experience.







Recently, the art world has turned its eye and heart to the field of ceramics and this has resulted in a greater presence of ceramic based works in this current *Biennale*. For artists such as Leuthold, it is a chance to ruminate on a broader reflection of the 'face' of ceramics.

Among the artworks was a room of Ron Nagle sculptures. Here, Leuthold was able to witness the culmination of a stalwart's practice and commented that "None of these new Nagles were pots – a logical direction for this artist whose work seemed ever more tenuously tied to the vessel." Of the mixed media ceramic sculptures of Jessica Jackson Hutchins who represents a new breed of ceramic art, he recognised the balanced tension of aesthetics and the masking of skill: "Ugly and beautiful, these sloppy sculptures are technical *tours de force*. *Armchair* has an impossibly formed stomach like ceramic volume draped over both sides of the back of a ratty old American wingback chair." He also showed an appreciation for the primal beauty of the series of works, *Oldest Living Things* by Shinichi Sawada, an outsider artist from Japan and the timeless, alchemical action of *Ossido Ferrico* by Francesca Grilli, a large sheet of slanted steel with a slow drip of water creating an enormous evolving oxidised painting on the steel surface.

A creative act is never static; always excavating the past and tilling the future; every element has a particular value; a prodigious energy; each steering the thought-process, facilitating new associations, experimentation and complexity. As such the Zauli experience and the *Venice Biennale* of 2013 were to subtly influence Leuthold's subsequent residency and exhibition at the Sydney College of the Arts at the University of Sydney, Australia in November, 2013. The final installation perhaps incorporated a greater urgency and rawness in the gestural and carved porcelain portraits than ever before and this was intensified by the artist's request that the audience slash through a large paper tent to reveal a lattice of hanging slashed paintings and the ceramic forms of the inner sanctum.

We carry our experience with us. Perhaps, for artists such as Marc Leuthold, who can focus so astutely on the haecities of a present moment, the burden is richer and the creative act that results, enduring.

#### ENDNOTES

1. This city is also the seat of the International Museum of Ceramics (MIC) and the Ballardini Institute for Ceramic Arts (now Liceo Artistico per Design). MIC, directed by Claudia Casali, hosts the *International Competition of Contemporary Ceramic Art*, which is now in its 59th year.

Rolando Giovannini is currently Professor at Brera Academy of Fine Arts, Milan.  
Translated by John Wheatley

Above left: Shinichi Sawada. *Opere in mostra alla Biennale Arte. 2013. Terracotta. Arsenale, 55th International Art Exhibition, Il Palazzo Enciclopedico, la Biennale di Venezia, Collection l'Art Brut, Lausanne, Photo by Francesco Galli, Courtesy of la Biennale di Venezia.*

Above right: Marc Leuthold. *Torture installation. Photo by Marc Leuthold.*

Below: Monica Zauli with Zauli's *Torn Pottery Series Vaso Sconvolto. 1976. Glazed white stoneware.*

On the wall, *Vasi Sconvolti. 1977.*

Glazed white stoneware.

Photo by Marc Leuthold.





Architectural Ceramics & Tiles by Shino Toseki

# ACTS

## INTERIOR

アクツ1990▶1991

心で語りたい 都市の風景  
創立 **25** 周年

アート・ガラス/ベッキア・イタリア〈大理石〉

作家シリーズ/クラフト/陶壁画

内装タイル



## ARTIST SERIES

ROLAND GIOVANNINI ローランド・ジョバンニーニ



トリップ 標準 300角 10mm 10mm 10mm 10mm  
フラット 標準 300角 10mm 10mm 10mm 10mm



## ■ ぶどう酒の瓶



AGN-300-1M



AGN-300-2M



AGN-300-3M



AGN-300-100M



AGN-300-1W



AGN-300-2W



AGN-300-3W



AGN-300-100W

300角

## ■ 形状・寸法(mm)



材質:陶器質/施釉 役物:あり 目地幅(標準):6~10mm 成型:乾式プレス成型

実寸法(mm)	厚さ(mm)	必要数/㎡	入数/箱	重量/箱	標準価格/㎡	標準価格/枚
レリーフ300×300	12	11枚	11枚	17kg	21,800円	1,980円
フラット300×300	10	11枚	13枚	20kg	12,100円	1,100円
役物片面取300×300	10	11枚	一枚	一枚	一枚	1,600円

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## ■ 標準役物 形状・寸法(mm)

片面取り AGN-300-R



1600 円/枚



# ARTIST SERIES

ROLAND GIOVANNINI ローランド・ジョバンニーニ



## ■ 転調



AGN-300-10L



AGN-300-11L



AGN-300-100L



AGN-300-10W



AGN-300-11W



AGN-300-100W

300角

## ■ 形状・寸法(mm)



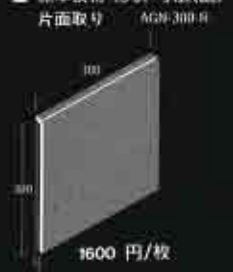
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実寸法(mm)	厚さ(mm)	必要数/㎡	入数/箱	重量/箱	標準価格/㎡	標準価格/枚
レリーフ300×300	12	11枚	11枚	17kg	21,800円	1,980円
フラット300×300	10	11枚	13枚	20kg	12,100円	1,100円
役物:井面版300×300	10	11枚	1枚	1kg	1,600円	

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## ■ 野生の荷 香



AGN-300-166



AGN-300-17G



AGN-300-100G



AGN-300-16P



AGN-300-17P



AGN-300-100P



AGN-300-15W



AGN-300-17W



AGN-300-100W

## ■ 形状・寸法(mm)



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実寸法(mm)	厚さ(mm)	必要数/㎡	入数/箱	重量/箱	標準価格/㎡	標準価格/枚
レノバ300×300	12	11枚	11枚	17kg	21,800円	1,980円
フラット300×300	10	11枚	13枚	20kg	12,100円	1,100円
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■ 標準役物 形状・寸法(mm)  
片面取り AGN-300-B



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# ARTIST SERIES

ROLAND GIOVANNINI ローランド・ジョバンニ



## ■ 波



AGN-300-20L



AGN-300-100L

## ■ レリーフ



AGN-300-23C



AGN-300-100C



AGN-300-20W



AGN-300-100W



AGN-300-23W



AGN-300-100W

300角

## ■ 形状・寸法(mm)



材質:陶器質/施釉 役物:あり 目地幅(標準):6~10mm 成型:乾式プレス成型

実寸法(mm)	厚さ(mm)	必要数/m	入数/箱	重量/箱	標準価格/m	標準価格/枚
レリーフ300×300	12	11枚	11枚	17kg	21,800円	1,980円
フラット300×300	10	11枚	13枚	20kg	12,100円	1,100円
役物片面型300×300	10	11枚	1枚	1枚	—円	1,600円

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1600 円/枚



作家シリーズ  
日本の彩  
モザイク

'86-'87



# ARCHITECTURAL CERAMICS & Tiles

ニーノ・カルーソ

ボンベオ・ピアネッツォーラ

ローランド・ジョバンニーニ

モーシリーズ

日本の彩

伊万里





# ARCHITECTURAL CERAMICS & Tiles

|1986▶1987|

タイルは いま、新時代

## ARTIST 作家シリーズ

- 2—ニーノ・カルーソ 壁面に交響する幾何学的造形美  
反復と量感による“静寂の区域”
- 8—ボンペオ・ピアネッツォーラ 周りとの調和を考える「シンプルさ」  
空間に静かな知性を与える繊細なレリーフ
- 12—ローランド・ジョバンニーニ レリーフはイメージ多彩  
空間に豊かな対話が始まります
- 22—モーシリーズ 心優しきファニー・アート  
“MOO”シリーズ

タイルは いま、新時代

## 日本の彩

- 28—日本の彩 色を超えた彩たち

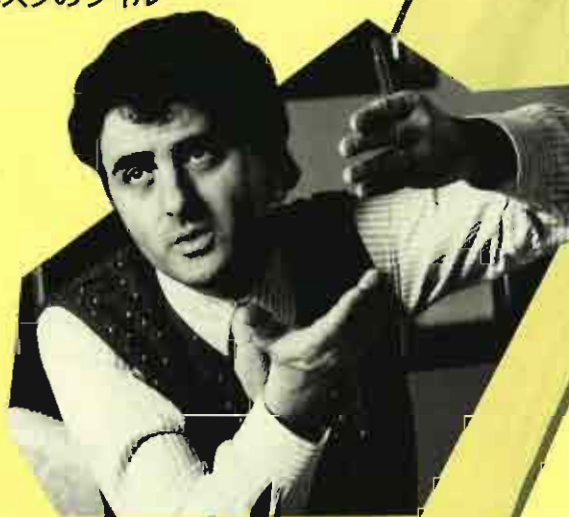
タイルは いま、新時代

## MOSAIC モザイク

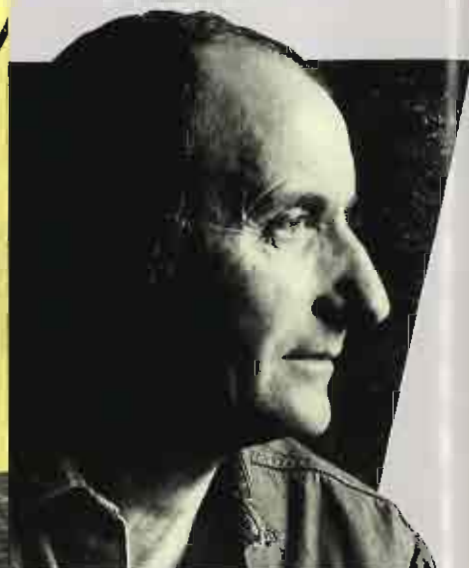
- 32—伊万里 磁器のつやと白を生かし鮮烈な彩画で完成  
可憐な表情で世界を席卷する  
ネオ・ジャパネスクのタイル



[ニーノ・カルーソ]



[ローランド・ジョバンニーニ]



[ボンペオ・ピアネッツォーラ]

建築空間に共鳴する

アーティストの個性、日本の感性



シリーズ名	名称	形状・寸法(mm)	磁器質	陶器質	磁器質	内壁用	内床用	外壁用	外床用	掲載頁
<b>作家シリーズ/ARTIST SERIES</b>										
カルーソ		440×340	●	◎	×	△	×	×	CARUSO	2
		220×100	●	◎	×	△	×	×		2
ピアネッツォーラ		レリーフ300角	●	◎	△	△	×	×	PIANEZZOLA	8
		フラット300角	●	◎	△	△	△	△		8
ジョバンニーニ		レリーフ300角	●	◎	△	△	×	×	GIOVANNINI	12
		フラット300角	●	◎	△	△	△	△		12
モー		200角	●	◎	○	×	×	×	MOO	22
<b>日本の彩</b>										
日本の彩		300角	●	○	◎	×	△	△	NIHON NO IRO	28
<b>モザイク/MOSAIC</b>										
伊万里		327×255(1シート)	●	◎	○	×	×	×	IMARI	32

用途の適正度(四段階で表示しています)

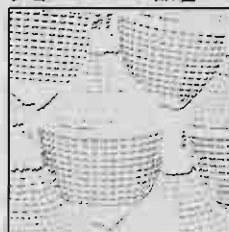
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- ：使用可能である
- △：設計・施工上、注意を要す
- ×



[元永定正]

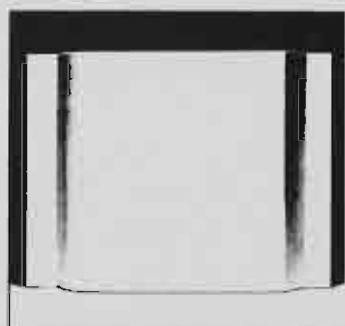
#### 作家シリーズ・品番の見方

##### ジョバンニーニ品番



GN-1-M  
●色  
●品番  
●1枚あたりの材料価格  
1,980 円/枚  
21,800 円/m<sup>2</sup>

##### ニーノ・カルーソ



SNC-1/D  
●色  
●品番  
●レリーフ形状  
●1枚あたりの材料価格  
150,000 円/m<sup>2</sup>

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限定在庫品：× (品番右側にマーク表示)

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- ⬇：内床用  
応接間、浴室、水まわりなどの内装床用
- ➡：外壁用  
ビルおよび一般住宅の外装壁用
- ⬇：外床用  
舗道やビル、一般住宅の外部床用

用途の適正度(四段階で表示しています)

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- ×

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# ROLAND GIOVANNINI

ローランド・ジョバンニーニ

レリーフはイメージ多彩  
空間に豊かな対話が始まります

Various relief designs with affluent image.  
Colorful conversation appearing on the wall.

「ぶどう酒の瓶」のような具象的なモチーフから、「転調」のように抽象的な構成まで、ジョバンニーニのタイルはイメージ多彩。その斬新な意匠と明確な輪郭を持ったレリーフは壁面に力強い存在感を与えてくれます。

——レリーフは表面に造形感を与えると同時に、接する人が視覚、触覚の両者を通して知覚する感動によって表面の印象に変化をもたらす。——ジョバンニーニの“表面”に対する哲学が生み出した壁面は、空間と豊かな対話を始めます。







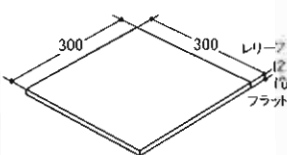


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## ジョバンニーニ



形状・寸法(mm)

実寸法(mm)	厚さ(mm)	必要数/㎡	入数/箱	重量/箱
レリーフ 300×300	12	11 枚	11 枚	17 kg
フラット 300×300	10	11 枚	13 枚	20 kg

材質:陶器質/施釉 役物:あり 目地幅(標準):6~10 mm 成型:乾式プレス成型  
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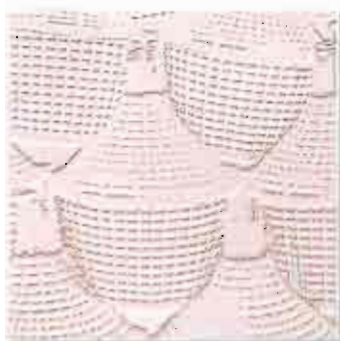
Size	relief	flat
M <sub>2</sub>	: 11 pcs	: 11 pcs
Carton	: 11 pcs	: 13 pcs
	: 1 M <sup>2</sup>	: 1.1 M <sup>2</sup>
	: 17 kgs	: 20 kgs

Body Material: earthenware (glazed)  
Trims: available

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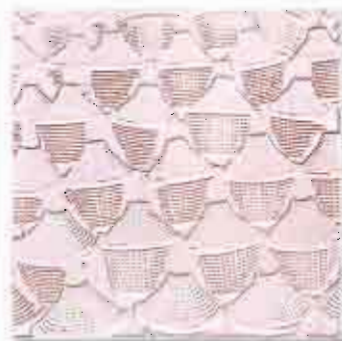
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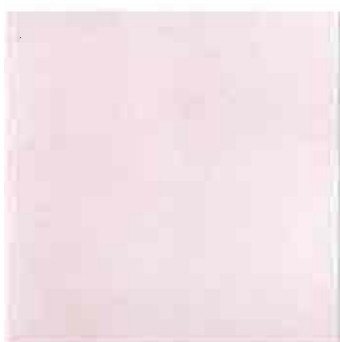
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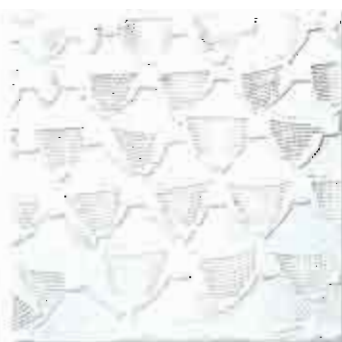
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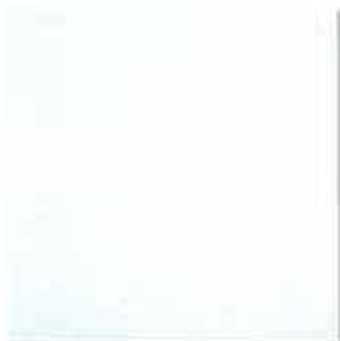
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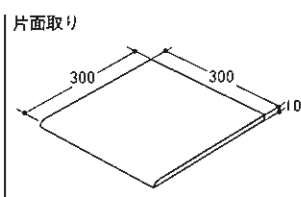
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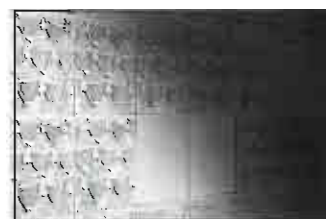
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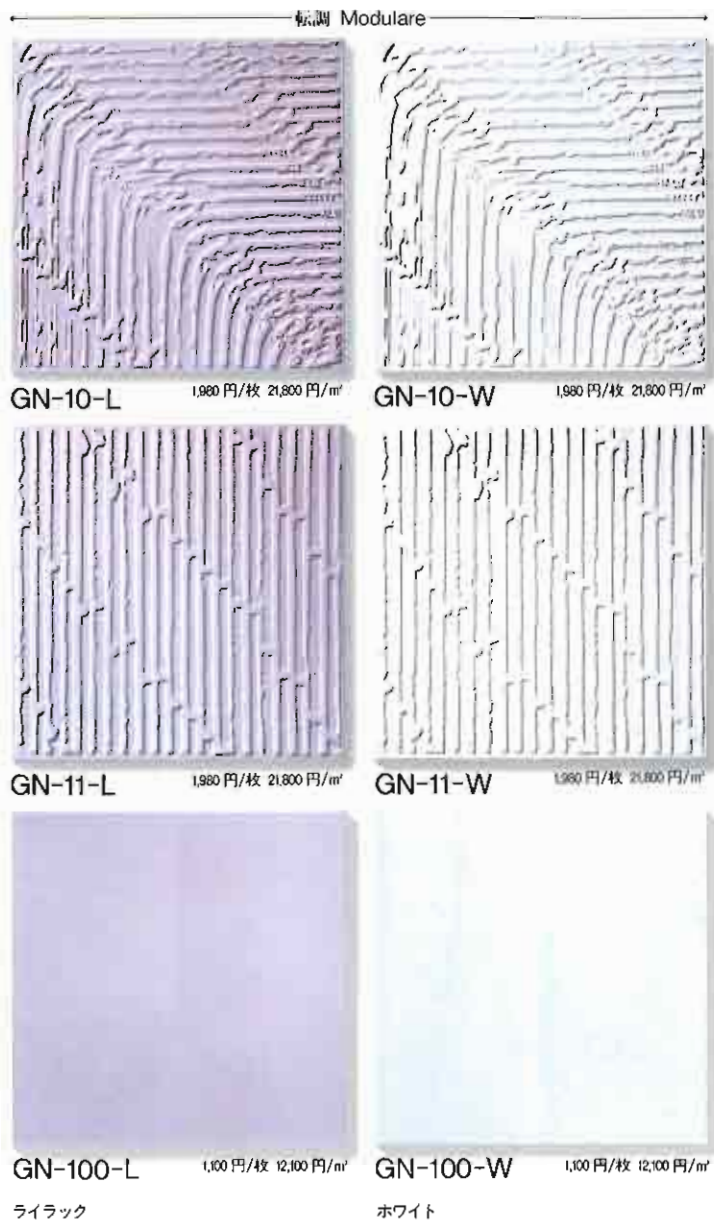
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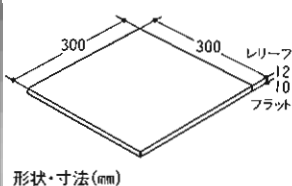
【標準役物】形状・寸法(mm)








## ジョバンニーニ



実寸法 (mm)	厚さ (mm)	必要数/m <sup>2</sup>	入数/箱	重量/箱	
レリーフ 300×300	12	11 枚	11 枚	17 kg	
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	: 17 kgs	20 kgs
Body Material	: earthenware (glazed)	
Trims	: available	

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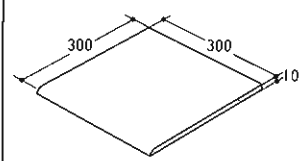


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【標準役物】 形状・寸法 (mm)





野生の茴香 Finocchio Selvatico



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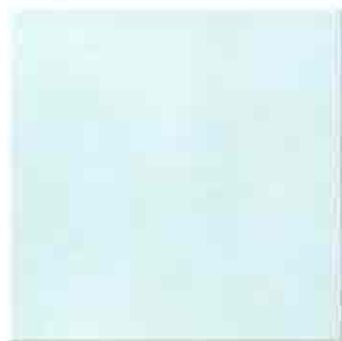
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パステルグリーン



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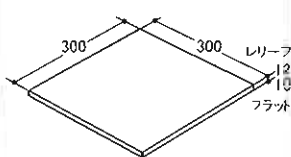
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ジョバンニーニ



形状・寸法 (mm)

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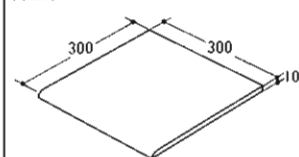


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〔標準役物〕 形状・寸法 (mm)

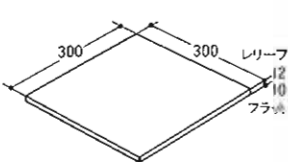






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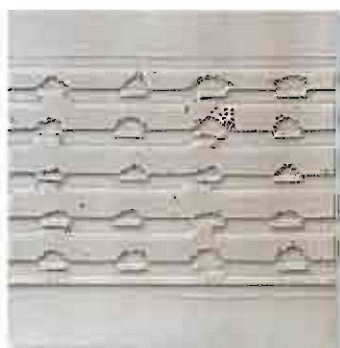
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Trims	: available	

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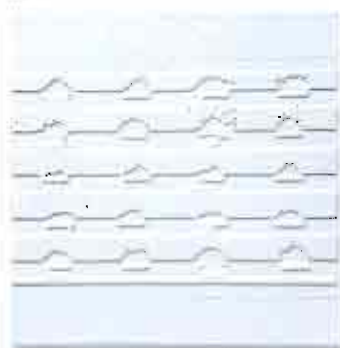


レリーフ Rilievo



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GN-23-W

1,980 円/枚 21,800 円/㎡



GN-100-C

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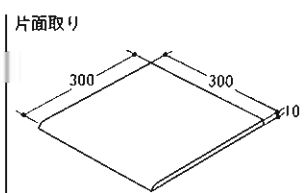
GN-100-W

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【標準役物】形状・寸法(mm)





# Ceramics TECHNICAL

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Clay Mixing • Painted Pottery • Paper Clay  
Woodfiring • Residencies • Historic Ceramics  
Computer Aided Design • Simple Form  
Porcelain • Ferrochromium Fly Ash

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# Ceramics TECHNICAL

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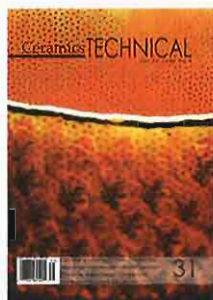
COVER

Curtis Benzle

Detail of Blaze Benzle

Photo by  
Curtis Benzle





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The 44th General Assembly of the International Academy of Ceramics, hosted by Ateliers d'Art de France, was held in September in Paris. Forty ceramics exhibitions were hosted in galleries and museums throughout the area, including the members' exhibition at the Sèvres Ceramics Museum. The local committee deserves much credit for their planning and execution of this large undertaking, which was attended by approximately 250 members and non-members from throughout the world. With the meeting being held every two years, the Council has announced that the 2012 General Assembly will be held in Santa Fe, New Mexico, US; and the 2014 General Assembly will be held in Dublin, Ireland. Dates will be forthcoming. Pre- and post-trips at these upcoming assemblies will give attendees an opportunity to see more of the host country's contemporary and historical ceramics offerings as attendees were able to do in France. Members and non-members are welcome to attend the conference events.

At the above conference and at other places where ceramic artists gather to share their research, techniques and skills, there is often discussion about how fortunate we are as ceramists to have so many who are willing to demonstrate, to distribute glaze and clay body recipes, to trouble shoot on technical issues and to share knowledge in general. Not all media in the arts have this same generosity of spirit. The field of ceramics is broad and deep. We will each spend a lifetime working toward solutions to our own individual ceramics issues and the sharing of this research, as ceramists are accustomed to doing, creates a uniquely close-knit and peaceful international community.

In this issue of *Ceramics TECHNICAL*, there are articles from or about Japan, Denmark, Korea, the US, China, New Zealand, Turkey, Australia, Israel, Hungary and Mexico. The articles cover such topics as woodfiring, filter pressing of clay, paperclay, glazed concrete, historical research, clay body inclusions, pigment raw material in stoneware, workshops, computer aided design of ceramics and international ceramics educational methods. We are now mailing or distributing our two titles (*Ceramics TECHNICAL* and *Ceramics: Art and Perception*) to 65 countries throughout the world.

The field of ceramics has, perhaps, never been so broad, with artists designing for industry, others doing more ephemeral work and seemingly, all possible areas in between. News releases in the back of this issue present new materials for ink jet printing on tiles of varying thicknesses and L&L Kiln Mfg, Inc announcing new 'eQuad-Pro' Production Kilns. We welcome your articles and news releases on your technical and historical research as well as suggestions on issues that you would like to see us cover. Please let us hear from you.



# Ceramic Camp



## *Rolando Giovannini relates his experience at an ancient kiln site in China*

*The Opening Ceremony of the Camp. The artists signed a tile as a symbol of the initiation; the group of artists pictured from left: He Yonghao, Xie Jinlin, Rolando Giovannini, Wei Hua, Lu Bin, Tan Hongyu, Mr. Dailun Qiu, Erik Roreu, Antonella Cimatti, Kim Hyeog Soo, Kim Saeng Hwa, Ciji Zhang, Kim Dong Jun, Yoon Ji Yong, Li Jingjing, Chen Guanghui, Mr. Chao He Xu and Meren Zu (Bobo).*

IT IS REALLY QUITE AN HONOUR: TO COME FROM THE COUNTRY where the explorer Marco Polo was born and from the State Art Institute of Faenza to participate in Foshan (South East China) at an international workshop, immersed in a park entirely dedicated to the antique culture of ceramics. The 'Holy Land' Park in Shiwan includes a lake, a museum with antique collections, a contemporary gallery, an arts centre for teaching art to children, various extraordinary historical art studios and numerous 'small figurine' production sites. Also included are an ancient village with typical buildings from the Ming and Qing dynasties, a temple dedicated to the God of the North, numerous open air sculptures in different materials and an impressive building for artists in residence. Above all, however, is the presence of the enchanting dragon kiln, which has been woodfiring for over 500 years. Among other things, it has also been connected to industrial production, with expository and commercial fields dedicated to the art of mosaics, sanitary fixtures and tile production. There are numerous show rooms which exhibit the most avant-garde industrial commercial pieces.

The fascination of ancient Chinese ceramics culture had already been imparted to us at our Italian ceramics school; where, included in the didactic





curriculum, are some Chinese ceramics and porcelain production techniques and the sequence of styles throughout the most important dynasties century after century.

The invitation was for the 2009 Nanfeng Kiln International Ceramic Work Camp held in Foshan, Guangdong, from 15 to 30 August, 2009, at the 1506 Creativity City with the Chairman, Mr Dailun Qiu. There were 16 artists from different parts of the world: from China there were, the Artistic Director Wei Hua and Tan Hongyu, both Professors at the Academy of Fine Art of Guangzhou; Lu Bin, Professor at the Nanjing Art Institute (noted in Italy for his award at the 52nd *International Ceramic Art Competition* in Faenza); Chen Guanghui from Shanghai and three young artists, Li Jingjing, Xie Jinlin and He Yonghao. Then from Korea there were Kim Hyeog Soo with one of his Chinese students, Ciji Zhang; and the young Yoon Ji Yong, Kim Dong Jun, as well as Kim Saeng Hwa, a Korean artist who makes her living with her own atelier in Foshan. From Europe, the Swede Erik Roren was there, well-known for his urban installations and public art projects. There were also two Italian artists from Faenza: Antonella Cimatti, teacher of Design at the State Art Institute; Ballardini G and myself. All of the artists at the Camp contributed in the artistic and creative activities with popular and theoretical aspects through lessons and conferences. The lessons were carried out by means of slide shows dealing with topical themes or about research regarding the art and technology of ceramics according to the culture and traditions of each country represented. Also, panoramas and critical visions were presented on contemporary art trends, such as the development of design in Europe and ceramics for architecture and urban furnishings.

The synthesis of knowledge and different languages (it was sometimes necessary to explain oneself using all four; Chinese, Korean, English, French) were the key points of this new international experience; the Camp was set up as a place of exchange of consolidated technical and artistic skills assisted by an extraordinary staff made up of lab assistants coordinated by Meren Zu (Bobo) and by young planners and designers available to assist with research. Official translations also played a part, carried out by Miss Sunny for the English speakers and by the artist, Kim Saeng Hwa, for the Korean ones.

The organisational capabilities of the Director and creator of the project, Qiu, made it possible to give life to sculptural pieces within just a few days, which have since remained as a legacy of the occasion. The proceedings of the event were carried out with a detailed and precise protocol: first there were presentations of the ateliers and of the equipment at our disposition. Even just the choice of work table and its location including tools and materials gave the idea of the approach that each artist and sculptor wished to take.

This was followed with a technical meeting. The Advisor of Technology, Clay and Glazes for use in the dragon kiln and the Camp itself explained each application to all artists involved. This was the most loved part of the ceramists, where ways of working join and intersect. It was an international



*Top left: Technical meeting on the first day. Mr. Chen Chao, assisted by his staff, briefs the participating artists. From left: He Yonghao, Meren Zu (Bobo), He Junwu, Chen Chao, Li Jingjing, and Sunny. The designer Xie Jinlin (collaborator on the large scale waterfall sculpture entitled Toilet Waterfall, October 2009), is present in the photo, but being covered by a colleague in the foreground.*

*Top centre: Erik Roren and his piece. Includes bamboo rods 5 metres in length.*  
*Top right: Professor Wei Hua. This piece requires the assembly of numerous statues in varying dimensions, made from moulds from plastic models.*  
*Above: Toilet Waterfall. The sculpture measures 100 metres long and five metres tall and was designed by Chinese artist Shu Yong. 1506 Creative City, Foshan, October 2009.*





Top left: Antonella Cimatti. Creating two of the five elements that comprise her sculpture. Syringe extrusion with liquid porcelain on a refractory slab.

Top centre: The Ancient Dragon Kiln of Foshan, Guangdong. Note the diverse inclinations of the kiln which has been built into a small hill.

Top right: Kim Dong Jun. Young Korean artist showing the base of his large sculpture with a particular fragmented effect.

Above: Tan Hongyu. Artist from China sitting at the foot of her plastic arch relief composition; the sculpture is comprised of many parts which come from premade moulds.

The fascination of ancient Chinese ceramics culture had already been imparted to us at our Italian ceramics school, where, included in the didactic curriculum, are some Chinese ceramics and porcelain production techniques and the sequence of styles throughout the most important dynasties century after century.

language rooted in the knowledge of the basics of chemistry and of how to work and model the clay on the basis of an artistic idea. The know-how of processes sometimes gives suggestions and allows for changes to the original project itself, with variations in the program that in certain cases reveal themselves to be brilliant and possible only in that specific context.

During the meeting, comparison charts were provided of the 21 different glazes available and best adapted for the dragon kiln; these contained visual indications of colour, the descriptions of the vitreous coatings, model descriptions, their codes, colours, notes on dishwasher use, whether best fired in the dragon kiln or gas, the temperature, the glaze ingredients, the components of the earth (clay and mixtures), the characteristics and descriptions of the glazes with hints regarding technical applications, such as thickness, fusibility, metallisation, transparency and others according to the specific glaze. Notes were distributed with over 300 entries in English and Chinese regarding technical and ceramics terms, entitled *Ceramics Terminology*, a precious document, not only for communication but also based on the selection of terms. One was able to comprehend the vastness of knowledge of techniques; in fact the glossary contained within was itself a design aspect, a way of seeing things as they were, even if it was only just a simple list of translated words.

There were three clays at our disposal: the first, Coarse Clay, is well adapted for the creation of large sculptures with a high resistance capacity but not much plasticity. The second, called Semi-coarse Clay, is adapted for making sculptures 40-50 cm tall. Its low fire resistance capacity is inferior to that of the previous one but with more plasticity. The third, Fine Clay, could be used for ceramics with extremely detailed modelled designs and for pieces of about 40-50 cm high. Its bearing capacity is inferior to the Semi-coarse Clay but it has a lot of plasticity. All have a high percentage of *montmorillonite* (from 80 to 90 percent). These three clays were all able to be mixed and employed for use in large scale sculptures. The glazes and their technical applications were suggested for all three types.

To complete the panorama, there was a white stoneware already prepared for slip casting and a white porcelain which was also able to be used in this way or otherwise with the 'slip trailing' technique as was interpreted by the artist, Cimatti. The firing temperature for all of the clays is from 1250-1280°C, with the long mono firing of the dragon kiln in mind, the highest temperatures were nearest the top. These firing structures were extraordinary, both in the way in which they worked to full capacity and how they incorporate a cyclical nature, large scale production and energy savings.

The history and the structure of the renowned dragon kiln in Foshan is interesting and truly particular, as it has been illustrated and recounted by experts. Situated on the banks of Dongping of the ancient city of Shiwan, Guangdong, the Ancient Nanfeng Kiln was built in the Zhengde period of the Ming Dynasty (1506-1521 AC). Its firing has not been interrupted and it has been operating for over 500 years. It is the oldest dragon kiln in China





and perhaps the world. The place where it is situated is seen as an important national cultural site, heritage of the State Council and is noted in the *Guinness Book of World Records*, cited as a "live cultural relic, an unmovable national treasure".

Traditionally, people of that place have called ceramics firing kilns, 'Shitwan'. There are many types of kilns but the most famous are the dragon kilns, since their form is that of an enormous sleeping dragon. Since the Qing Dynasty, there have been 107 dragon kilns but at the moment there are only three, of which the Ancient Nanfeng Kiln is the most famous. For almost 500 years, the flame has not gone out and it has been constantly in production. In this way, the kiln has been kept in complete working order without damage. Next to the kiln, with an enveloping embrace that appears to be protecting it, lives a 200 year old tree whose roots sink below the structure of the kiln and seem not to feel the effects of the high temperatures. As legend would have it, touching the roots brings good luck, which is in tune with the Taoist dynamic of Yin and Yang where the wood feeds the fire and the kiln helps to grow the tree: a perfect balance. Throughout the years, production has never ceased for repairs, although the chimney was built in modern times. The kiln is a total of 34.4 metres in length. There are 29 rows of fire holes (five for each row) on the kiln. The firing holes are used to feed the wood throughout the firing process. There are four openings on one side of the kiln for loading and unloading pieces. The layout and heat emitted during the combustion of the wood cause infinite changes to the clay and glazes. The dragon kiln is divided into upper, mid and lower sections with three temperature ranges (low, medium and high and varying from 900-1300°C) which are managed and controlled exclusively by the Kiln Master. To maintain an atmosphere of reduction, the Master of the kiln controls the duration and the extent to which it is heated as well as any changes to be made during the firing; only he knows how to make decisions with his expert eyes based on the constantly changing conditions within. The waiting period after the firing is 20 hours, as the kiln must cool down before it is ready to be opened. Every five days the cycle can be repeated, meaning that in a year, numerous firings are able to be carried out.

The varying slopes in different sections within are characteristic of the dragon kiln and establish maximum output for Foshan. In fact, depending on the angle and the slope produced, the kiln feeds the temperature and the passage of heat. The kiln operates with a flue, rendering maximum performance, the preheating of the secondary air allows for best combustion. The firing begins with large pieces of wood being burnt completely, then passing to smaller pieces until finally reaching a maximum temperature of up to 1280°C. With regard to the Camp, every artist produced a piece based on a previously defined project (which had been communicated via email), not smaller than 1.5 metres, adapted for inclusion and installation in the park. All of the works were finished on time, although they were fired later, due to the



Top left: Chen Guanghui, Professor from Shanghai, begins with thin slabs for making complex sculptures. The modelled parts were covered with engobe. Top centre: Professor Lu Bin from China, assembling his installation dedicated to the city of Foshan. The piece, before the execution phase, was preceded by a series of impromptu sketches, designed with pen and paper. Top right: The young Korean artist, Yoon Ji Yong demonstrates the final stages of his coiled sculpture which has been smoothed out. Above: Kim Saeng Hwa, artist from Korea who lives and works in Foshan, during the final stages of modelling this male figure. The piece is propped up by a support to avoid any deformations during the drying phase.





Above left: The young Chinese student, Ciji Zhang, completes her piece made up of geometric lines and modelled in the atelier. Behind Zhang, her Professor Kim Hyeog Soo, is working on his ceramic tower.

Above centre: Rolando Giovannini. His piece called for the insertion of a neon light that wraps the sculpture.

Above right: The monumental sculpture by Professor Kim Hyeog Soo, which was placed in the park. It is a tower expressed by means of an architecturally geometric composition, with texture and engobe effects. The Korean Master used a drill to create holes and indentations.



necessary time needed to dry.

The techniques presented by the artists were wide ranging: from mould making employed using preexisting antique moulds for Wei, as through large plaster mould components for Tan, to traditional modelling by Lu with a composition dedicated to the City of Foshan, by Kim Saeng Hwa with her production of human figures and by Yoon with the construction of a 'figurative composition'. Then the artist Kim Dong Jun used coil building for the creation of a monumental circular form. Finally, there was the use of slabs of different dimensions and thicknesses, such as the thin ones used by Chen to create his amorphous forms and the thick slabs used in the impressive geometric sculpture by Professor Kim Hyeog Soo, as well as Ciji Zhang, where on his column, he also added clay modelling.

The applications of different materials rendered certain pieces quite articulate and complex, including locally harvested stimulus, for example, the use of bamboo by Roren and an appropriated steel structure for Cimatti's sculpture. For Roren, the use of bamboo poles five metres in length ideally represented China's expansion in the world, starting with an architectural structure made out of a clay shield which was of high quality construction. On the other hand, Cimatti wanted to represent the five elements (fire, earth, wood, water and metal) through the use of porcelain filigree anchored to a minimalistic metal tree. And I had designed a conclusive installation with the application of coloured neon lights.

In short, a reflection on this type of event: it is not just a question of technical communication and the exchanging of experiences. It is more about an osmosis of cultures and methods of approach regarding ceramics experiences. The artists are inspired by techniques that become their own concrete expressions or otherwise introduce their own styles, while expressing their personalities and energies to the fullest. They work by confronting the standard procedures and, in this way, are able to raise the bar, bringing their creations to new heights, allowing for further innovations and development of style. Even in the sciences, mutation is frequent and necessary. It is in the variables, in the ingeniousness of the unpublished work, where the real novelty lies. Besides the awareness of ancient standards and practices, it brings simultaneous reflection and re-examination.

The invitation was for the 2009 Nanfeng Kiln International Ceramic Work Camp held in Foshan, Guangdong, from 15 to 30 August, 2009, at the 1506 Creativity City with the Chairman, Mr Dailun Qiu. There were 16 artists from different parts of the world: from China there were, the Artistic Director Wei Hua and Tan Hongyu, both Professors at the Academy of Fine Art of Guangzhou; Lu Bin, Professor at the Nanjing Art Institute (noted in Italy for his award at the 52nd International Ceramic Art Competition in Faenza); Chen Guanghui from Shanghai and three young artists, Li Jingjing, Xie Jinlin and He Yonghao. Then from Korea there were Kim Hyeog Soo with one of his Chinese students, Ciji Zhang; and the young Yoon Ji Yong, Kim Dong Jun, as well as Kim Saeng Hwa, a Korean artist who makes her living with her own atelier in Foshan. From Europe, the Swede Erik Roren was there, well-known for his urban installations and public art projects. There were also two Italian artists from Faenza: Antonella Cimatti, teacher of Design at the State Art Institute; G. Ballardini and Rolando Giovannini.

Rolando Giovannini is a ceramics critic and the Director of the *Istituto Statale D'Arte per la Ceramica* (State Art Institute of Ceramics founded by Mr Gaetano Ballardini in 1916 and known for Art, Technology and Ceramic Restoration), Faenza, Italy. Translated by Julie K Shanks.

Foshan Creative Industry Park and 1506 Creative City, named after the foundation of the Nanfeng Ancient Kiln in the year 1506, are a reality of extraordinary growth. An example was their participation at the *Shanghai World Expo* in August 2010, with the *Foshan Pavillion* which held 51 CHINA Kung Fu figurines created by Mr Dailun Qiu and the renowned artist Shu Yong who was awarded the *Lorenzo il Magnifico Career Award 2009* at the *Florence International Arts Biennale*, Italy.



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Johanna DeMaine





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In preparing this issue, it struck me that the articles herein are more diverse than usual. Of course diversity within each issue is something for which we always strive. Within these covers, you will find articles on the strife and coping skills developed by an African village, the challenges of economic sustenance in a Canadian community, the benefits and burdens of ceramics traditions of the people of Mexico, Nigeria and Turkey; and we see the ways in which ceramics contributes to the field of forensics. Sir James Dewar is credited with being the first to write (in September, 1842), "Minds are like parachutes. They only function when open." As we travel, as we meet people from other countries and as we read diverse perspectives, our lives are enriched and the enrichment is greater when the mind is open.

We were saddened to learn of the death of Australian ceramist, Marea Gazzard. She was a significant figure in her efforts in support of the Australian crafts movement and a notable artist with her own work.

Look for more on these exciting international events: The Westerwald Prize ceramics exhibition is held every five years with awards to ceramics artists in the areas of saltglaze, design, vessel, sculpture/installation and emerging artist award for ceramists up to the age of 35 years (b 1978 or later). Four prizes are awarded to artists from Europe. Application deadline is 19 January, 2014. The European Festival of Ceramic Arts is calling for applications at <http://www.terralha.fr/page-d-exemple/call-for-application-2014/>. There is still time to apply for a spring residency at CRETA Rome. The deadline has been extended to 1 December 2013. The woodfire festival, On the Edge of the Shelf, will be held in Mystery Bay, NSW, Australia from 1-18 May, 2014. Garth Johnson has been appointed the new Curator of Artistic Programs at The Clay Studio in Philadelphia, US. Applications close on Friday 7 March 2014 for the 2014 Indigenous Ceramic Art Awards at the Shepparton Art Museum in Australia ([www.sheppartonartmuseum.com.au/exhibitionprogram/icaa/](http://www.sheppartonartmuseum.com.au/exhibitionprogram/icaa/)). There is a new residency in Nove and Bassano del Grappa, VI, Italy, for international artists. For more information, email [blais.geraldine@gmail.com](mailto:blais.geraldine@gmail.com). In San Miguel de Allende, Mexico, studios are now available for rent ([www.barro-co.com](http://www.barro-co.com)).

When I see a list of events with locations around the world, such as the one above, I want to go to all of them. I want to meet our readers, learn about new artists, become familiar with cultures other than my own. In September of 2014, the International Academy of Ceramics will hold its biennial General Assembly in Dublin, Ireland (see their ad in this issue). This event is always an opportunity to gain from the host country knowledge of a new culture. It is also a way to get to know ceramics artists, writers, collectors and ceramics enthusiasts from around the world. It is diversity in a bottle with one of our common traits being our passion for ceramics. It is a time to discover the many other ways that we are similar and to learn more about our diversity. The conference is open to everyone.



# Poetics, Materials, Technologies and Relationships: The IAC General Assembly



**T**HE 2012 GENERAL Assembly of the International Academy of Ceramics (IAC) in Santa Fe, just like the previous edition in Paris and IAC Assemblies in general, are remarkable opportunities for meeting people and keeping up with the latest developments. They are events that show future in the making, where cultural trends are discussed and shared and the basic principles of an art that is found and practised throughout the world are consolidated. The success of such an event, however, depends primarily on the organisation (which in this

*Rolando Giovannini posits  
that these are the true  
instruments of art*

*Installation View, New World:  
Timeless Visions.*





Above left: Anna Calluori Holcombe's public contribution about contemporary art topics.

Above right: IAC President Jacques Kaufmann chairs at the opening of the Members Exhibition. New Mexico Museum of Art.

Top: Graciela Olio. Project South, Home Series. 2011. Keramflex porcelain, printed with laser decal, cone 8, oxidation.

Below: Ito Itsue. Sen Series: Beginnings. 2008. Handbuilt tatara slab clay form. 2.75 x 7.5 x 7.5 in. (7 x 19 x 19 cm.) Photo by Tak Saito. Collection of Harn Museum of Art, University of Florida.



case was perfect) and attention to detail (and in this Joe Bova cannot be faulted).

What is more, the interaction between the participants, who hailed from every corner of the globe, and the artistic and cultural context of the venue, were perfect. This harmony was quite palpable when a book of remembrance was compiled for Janet Mansfield, with everyone contributing.

The idea of combining this event with a number of exhibitions of work by IAC members (such as the extensive *American Visions in Clay* exhibition at the Patina Gallery, open exclusively to American IAC members), gave the event special significance, as it temporarily permeated the fabric of the hosting area. Like 'dipping' the sculptures, objects and compositions in local knowledge and, on the other hand, leaving an impression, a mark, a trace, an imprint of their presence, of their collective, temporary passing through.

The exhibition, however, that dominated the event was the *New World: Timeless Visions* membership exhibition of the IAC, held at the New Mexico Museum of Art. It provided a platform to showcase tendencies, virtuosités, different approaches to earth, the plasticity and tractability of clay, glazes and pigments. Works of art were open to dialogue and comparison. The artists, who are actually familiar with their colleagues' work and the leading artistic trends, exhibit at the highest level, creating a kind of multiple composition, a sort of orchestra whose instruments express themselves through colours, lights, shadows, reflections, geometries, sinuities and recurring traits.

The event was marked by its professionalism, stemming not only from the presence of great international masters, but also from the fact that IAC membership is dependent on individual candidates obtaining collective approval of their personal understanding of materials, plastics and poetics.

Ceramics artists, writers, educators (and more) were in attendance in full force including members of the National Council on Education for the Ceramic Arts (NCECA). A large number of artists teach, or have taught, in art institutes, universities, colleges or academies. This aspect was not forgotten in Santa Fe with the NCECA Exhibition *Ecumene: Global Interface in America Ceramics*, held at the Santa Fe Community College. Garth Clark and Marc Del Vecchio were both in attendance at this *vernissage* and on hand to lend their critical expertise, two important and authoritative figures in the theoretical study of modern and contemporary art.







The General Assembly opened with the greetings of Joe Bova, (President of the American Association of International Ceramics [AAIC] and the on-site organiser of the assembly) and of Mary Kershaw, the Director of the New Mexico Museum of Art. Jacques Kaufmann introduced the new IAC members and showed some of their works with the aid of a PowerPoint presentation. The opening speech was given by Peter Held, Curator of Ceramics at the Arizona State University Art Museum Ceramics Research Center, on the subject of "Decentering Clay". Then the Assembly opened, with the election results revealing Kaufmann as the new President and other elected positions.

Santa Fe offered those present the opportunity to totally immerse themselves in study and comparison, while providing a busy programme of lectures and meetings covering many topics of current relevance and popular and contemporary themes. One fascinating lecture of current relevance was on the issue of where ceramic art belongs in today's figurative and plastic arts and where it coincides with the artistic life of a workshop. Magdalene Odundo (Master Potter, Officer of the Order of the British Empire – OBE) made some interesting contributions to this subject.

Discussed was the aspect of high quality works interpreted as objects, intended to be used as well as a vehicle for maintaining and reinforcing our deepest, most precious and rooted ancient artisan cultures, were discussed. This theme was explored in the lecture on his work and life by Lonnie Vigil, a native American Pueblo potter from Nambé Pueblo on his work, life and culture and was enlightening and emotionally charged.

The educational aspect of ceramics was explored during the General Assembly with presentations of courses and practical workshops run by Jean McLaughlin (moderator), Doug Casebeer, Jeff Guido, Tyler Gulden, Steven Lee (ceramics centre and craft school directors) in "American Visions: Alternative Studies". A reflection on the future and evolution of ceramics processes is crucial at an event of this kind. An occasion with such artistic stimuli needed some technological input and this was provided by Andy Brayman and Del Harrow in their lecture on "Digital Explorations in Ceramic Art". This was followed by a debate where Anna Calluori Holcombe made a precise and competent contribution on the future and new frontiers of ceramics.

Interesting was the lecture by Neil Tetkowski "The Common Ground World Project", about

*Above left: Joe Bova, Lonnie Vigil (potter at Nambé Pueblo) with his work and Elaine Olafson Henry, just after the artist's contribution.*

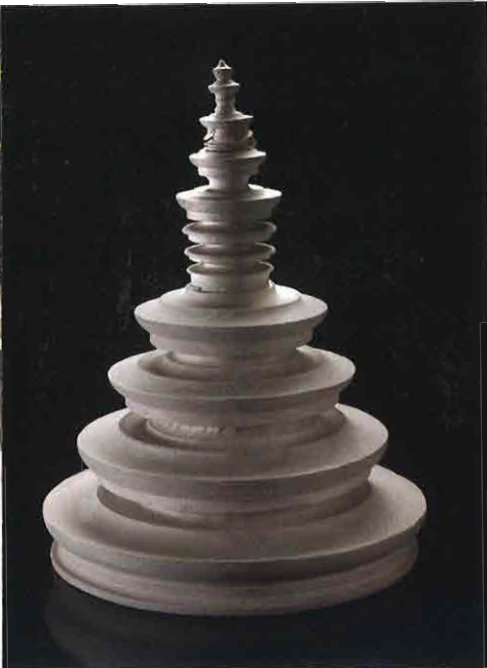
*Above right, left to right: Moyra Elliot, Elaine Henry, Sherman Hall, Tina Byrne, Mary Barringer and Jim Romberg. During "The Critical Article - Definition, Use, Implementation" panel.*

*Top: Wong Fiona Laiching. Moon. 2004 Terracotta. 3.15 x 15.7 x 10.2 in. (8 x 40 x 26 cm.) Photo by Wong Fiona Laiching. Collection of Harn Museum, University of Florida.*

*Below: Jacques Kaufmann. The Oarsman/Image of the Current System of Thinking. 2011. Coiled stoneware. 30 x 32 x 18 cm.*







Above: Marc Leuthold.  
*Bechune Pagoda*. Porcelain. 18 cm.  
 Top: Katsumata Chieko. *Buddha's Hand*. 2011. Adhering chamotte with glaze. 12.2 x 9.1 x 9.1 in. (31 x 23 x 23 cm.)  
 Below: Ann Van Hoey. 2011. *Vessel*. Earthenware, electric fired 1100°C, slab building and press moulding.  
 Photo by Dries Van den Brande.



*The Common Ground World Monument* 2000, ceramic work created with all types of clay from all around the world, on display at the United Nations building in New York and the panel on "Generations: Women from Santa Clara Pueblo" by the young artists Roxanne Swentzel, Rose Bean Simpson, Nancy Youngblood and Beverly R Singer, PhD (moderator).

Just as important, the Assembly provided an opportunity to meet extraordinary, outstanding artists whose works have been exhibited and have received awards in the most prestigious events worldwide. It is important, for instance, that the recently elected Kaufmann has one of his works at the MIAAO (Museo Internazionale Arti Applicate Oggi) in Turin, Italy; it is displayed at the entrance and was acquired in 2003 during the *Masterpieces: L'artista-artigiano tra Picasso e Sottsass* exhibition and chosen by the director, Enzo Biffi Gentili, as a permanent acquisition. This large terracotta and cement vase lies on the ground and creates an extraordinary visual and architectural impact (*Grand vase trois terres*, 2002). In contrast, Japanese artist Ito Itsue was present in Santa Fe at *New World: Timeless Visions* with her *Sen Series, Beginnings* sculpture, now hosted at Harn Museum of Art, University of Florida.

The artistic figures in the ceramics world follow precise guidelines that do not overlook or exceed any of the fundamental stages of the art: poetic expression, *l'esprit*, artistic thought, materials chosen and used, skilful techniques, methods of representation and contemporary relational aspects. In today's world, the Internet and the many instant means of communication bring experiences close together and contact is lively, dialectal. Yet meeting a great renowned artist in person, such as the extraordinary publishers present, Jim Romberg, Elaine Henry, Mary Barringer, Moyra Elliot, Sherman Hall and Tina Byrne, is truly exciting. These publishers, who attended a special round table entitled "The Critical Article – Definition, Use, Implementation", illustrated their different strategies. United in their determination to safeguard the quality of publications, two distinct issues emerged. Firstly, the need to propose a wide variety of articles, covering many aspects and on different levels; secondly, the desire to maintain critical standards and sculptural expression when choosing artists and articles written professionally by historians, curators and art critics.

The General Assembly touched upon all areas of interest in the world of art, including the important aspect of art history and criticism. An example was the extraordinary lecture (a *lectio magistralis* in the true sense of the word) by Garth Clark entitled "Vulcan God: Lucio Fontana Romances the Kiln 1926-1968"; his talk traced the varied career of Fontana, the great 20th century master who was born in Rosario, Argentina on 19 February 1899 of Italian parents but who spent most of his life working in Italy. Clark described Fontana's poetic expression and style and told numerous anecdotes. This was followed by talks, including one on the contemporary ceramics culture in Italy and the world, led by Marc Leuthold, a New York sculptor whose work was recently featured in a monograph entitled *Marc Leuthold, Sculpture, 1995–2010*.

Del Vecchio, with Jim Lawton and Nathalie Fitzgerald, under



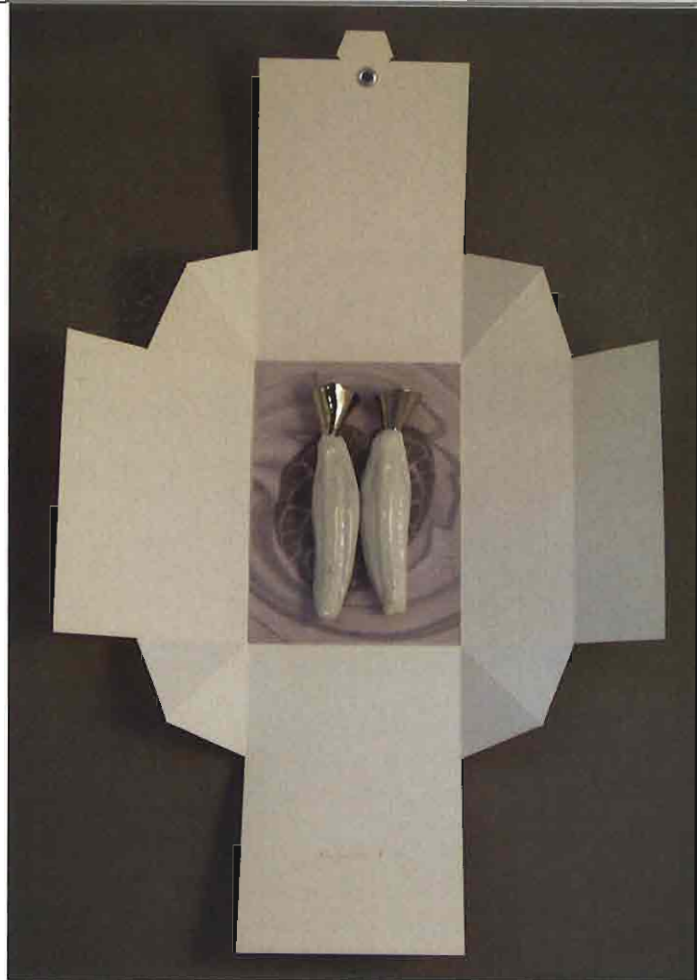
the coordination of Peter Held, expressed the viewpoint of Artist, Collector, Gallerist, speaking about "Collecting: Its role in the life of the artist". The ceramics artist is, indeed, strictly dependent on these figures: the collector nourishes him because he loves his poetic art or recognises his works as a sound investment; the gallerist because he promotes and protects the artist's work, instrumental in his success. Then there are the competitions and cultural events. If the cultural events are prestigious, they are invaluable experiences; competitions, on the other hand, create emphasis, trends and are springboards to launch names onto the international scene. Lastly, some artists (who are also IAC members) are enjoying some extraordinary experiences in industry and large-scale projects.

When you rub shoulders with some of the biggest names in the world of international ceramics for a couple of days, you pick up on particular perceptions and vocations: Gustavo Perez of Mexico, for instance, Vice President and representing South and Central America, appeared especially attentive to new forms of expression, taking on the symbolic role of tutor for the younger generation. Perez, who is a familiar face in Europe, is open to different approaches to ceramics and its many forms of expression. He has a background of highly technical knowledge and expertise. The aspect of the new generations brings everyone together.

A sense of continuity emerged at Santa Fe, in keeping with the complex worldwide scene, a successful fusion of tradition and marked innovation, even involving 3D. Similarly the respect for the practices and procedures faithfully reflect the sacred canons of art, which are sometimes developed and conditioned by technology and experimentation, sculptural expression, perceptible in installations and objects with iconographic reinterpretation.

Rolando Giovannini earned a degree in Geology and a diploma at the Academy of Fine Arts in Bologna, Italy. He is a teacher at the Brera Academy of Fine Arts in Milan and the former Principal of the Istituto Statale d'Arte per la Ceramica Liceo Artistico per il Design Ceramico (State Art Institute for Ceramics and Ceramics Design School) in Faenza, Italy, from 1986 to 2012. He is the author of books on ceramics and founded the NeoCeramica Movement in 2007. Giovannini has done research on ceramic and neon. His works are held at the Victoria and Albert Museum in London and at the Shin-Kobe underground railway station in Kobe. He was invited to the 54th International Art Exhibition of the Biennale of Venice (2011) and BLA BLA, Milan (2013). He is a Member of NCECA and of MI.MA (Milano Makers, 2013).

Translated by Domino of Elisa Moro, Italy.



Above: Anna Calluori Holcombe.  
*Natura nella Scotola II*. 2010–2011.  
Herrend porcelain, 3D scanning and  
printing for models, slipcasting, gold  
lustre, museum board, paper, grommet.  
23 x 7.5 x 5.5 in.

Below: Gustavo Pérez. *Vase (11-115)*.  
2011. Stoneware. 23 x 41 x 13 cm.





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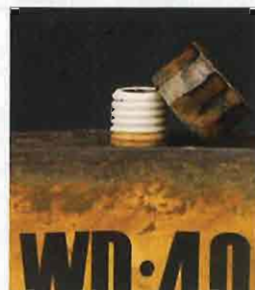


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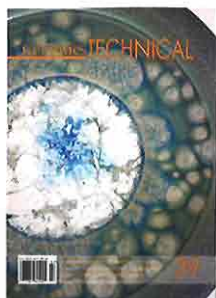


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Ödül Işıtman





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As we in the Northern Hemisphere are in the middle of autumn, those in the Southern Hemisphere are enjoying spring and anticipating summer. When the May issue is distributed, those seasons will be reversed. Editing the journals (*Ceramics: Art and Perception* and *Ceramics TECHNICAL*) has encouraged me to think even more globally than I did previously. When you travel this amazing globe, you (it is to be hoped) gain the perspective that we are so much more alike than we are different. With all of the violence in the world, it is more important than ever that we exercise acceptance of the ways in which we are different. At the recent General Assembly of the International Academy of Ceramics in Dublin, Ireland, this was evident. We welcomed our first (ever) new member from Pakistan, Alam Sheherezade. In traditional dress, Alam expressed her heartfelt appreciation for being elected to this international community of ceramics. She was embraced and welcomed by the members and we would expect nothing less.

This issue includes articles that also exhibit how much alike we are in our affinity for clay, how diverse we are in how we use it and how we travel the world to be stimulated and even to put ourselves out of our comfort zones. As examples, Antonella Cimatti of Italy reports on a symposium in Japan; A Feyza Çakir Özgundogdu of Turkey relates her experience in Zibo, China; Rolando Giovannini of Italy describes the work accomplished by Marc Leuthold (US) while in Faenza. Particularly touching in this issue is the account by accomplished artist Paul Chaleff on his extensive collaborations and his long-time friendship with the late Sir Anthony Caro.

In 2015, we will publish the 40th issue of *Ceramics TECHNICAL* and the 100th issue of *Ceramics: Art and Perception*. We are aware that many of our long-time subscribers have each and every issue that has been published. We appreciate your loyalty.

We now send the journals to 67 countries around the world. Sharing information worldwide is what keeps the field of ceramics as diverse, exciting and accepting as it currently is. We welcome articles of international interest on your technical and historical research, cultural events and exchanges, educational opportunities as well as the strategies and processes that you use in your work. I may have written this before in this column but if I had one wish, it would be to speak every language. Just imagine.



# Marc Leuthold in Italy



## Zauli as Muse

Above: Carlo Zauli. *Sala Anni 60. 1960s. Years Room, vases. 1962 to 1967. Glazed white stoneware, Zauli's double walled vessels, wheel-turned advanced (late) work.* Photo by Marc Leuthold.

Below: Marc Leuthold workshop at the Museo Zauli. 2013. Photo by MCZ - Faenza, Italy.

### *Rolando Giovannini relates Marc Leuthold's experiences in Faenza and Venice, Italy*

THE OPPORTUNITY TO VISIT ITALY DURING THE VENICE BIENNALE IS A COVETED EXPERIENCE FOR MOST ARTISTS the world over, but to also be invited to take up a residency at the Museo Carlo Zauli in Faenza<sup>1</sup>, during this period, would, in itself, be a dream come true. In July 2013, Marc Leuthold, New York artist, Professor and Head of Ceramics at the State University of New York, was so fortunate.

The Museo Carlo Zauli is today a museum dedicated to its namesake. Zauli was the preeminent Italian ceramics artist of the second half of the 20th century. Perhaps, the most extraordinary aspect of the Museo Carlo Zauli is how, even today, everything remains intact, original and complete. A time capsule, a faithful preservation of the master's studio, yet still a space for creative growth.

For the past 50 years, the Zauli studio has been the site of major events, a sort of *Last Supper* for many artists, such as Lucio Fontana, Arnaldo and Giò Pomodoro, Pine Spagnulo, the historian Giulio Carlo Argan, the novice Claudio Spadoni, as well as a large contingent of Japanese artists who began to arrive in the 1970s. Such interactions must have helped shape Zauli's development.

Matteo Zauli, the museum's Director, remembers opening the studio as a venue for artistic events soon after his father's death to give life to the museum, to enhance its collections and exhibition spaces. His goal has been to create an institution of experimentation and research. Matteo Zauli's programming has "given new vibrance to the rooms and libraries. The museum is in a continuous state of renewal rather than a static monument to the memory of the great master."







Since 2003, according to Matteo Zauli, the Zauli Museum, in collaboration with the Institute of Art and ISIA, has initiated a process for the development of ceramic art from a variety of perspectives. In order to promote ceramics in the broader context of contemporary art, residencies were given to Sislej Xhafa, Piero Golia, (in Vice versa Italian Pavilion selected by Bartolomeo Pietromarchi) and Diego Perrone, Yuri Ancarani (in The Encyclopedic Palace selected by Massimiliano Gioni), all at the Venice Biennale of 2013. In 2012, the museum decided to invite internationally renowned masters of ceramics – Jeff Shapiro (2012) and Marc Leuthold (2013, originally proposed by Antonella Cimatti).

#### THE RESIDENCY

Leuthold arrived in Italy via France where he had held master classes for two weeks in the atelier of Sandrine Rousseau at the Vallauris Institute of Art before continuing on to take up the Zauli residency in Faenza<sup>1</sup>, the most celebrated city of ceramics in Italy from which the term Faïence is derived. He was to spend a week living and working at the studio-atelier; discovering its hidden nooks and crannies, the movements of light and shadow on its stone architecture.

For Leuthold, Zauli is both “muse and source of inspiration”. As he retold it to this author, any influence of Zauli’s *oeuvre* had been initiated years before on a visit to the Sculpture, Objects, and Functional Art fair (SOFA) of 2003. He was “shocked by its scale and muscularity of form and rich shino-like surfaces. Zauli had a confident hand and did not feel compelled to subjugate the medium. His timeless, massive forms twist and meander with an alluring surface. Zauli’s work seemed somewhat out of place at SOFA NY, belonging, instead, in the Sculpture Garden of MoMA or at the Noguchi Foundation.”

Although Leuthold developed his art without any knowledge of Zauli (an artist whose importance to the field is comparable to that of Peter Voulkos), he acknowledges the synergies of their artistic paths when he states that both their art practices “evolved from wheel-generated vessels to

*Top left: Carlo Zauli. Installazione delle arate e delle zolle. 1976. Bronze and two sculptures on the side walls. 1982. Glazed white stoneware, triumvirate of Zauli sculptures in basement.*

*Photo by MCZ – Faenza, Italy.*

*Top right: Marc Leuthold briefing the workshop participants, July 2013.*

*Photo by MCZ – Faenza, Italy)*

*Above left: The artist participants and Marc Leuthold in the old kiln room of Museum Zauli.*

*Photo by MCZ, Faenza, Italy.*

*Above Right: The old kiln room.*

*Photo by Andrea Santucci.*

*Below: The workshop participants.*









non-objective sculpture". Further resonances can be found between Leuthold and Zauli in their aesthetic and gestural response to the material.

Many artists wish to dominate the medium; viewing faults such as tears and cracks as errors to be corrected. Alternatively, Zauli and Leuthold find that these 'problems' enhance the work, rendering the process less predictable, more of an act of collaboration with the material. Embracing cracks that emerged in the process of making, Zauli often created works through slumping and ripping the clay. Similarly, Leuthold finds that "the breaks and cracks open up the form in important ways." He will on occasion deliberately destroy the post-fired form in order to transform and give it a revitalised 'voice'. Commenting on the Zauli collection, Leuthold paid particular attention to the manifestation of this quality: "Early vessels were conservative and less original, later ones more experimental: beautiful volumetric forms – fertile and rich, already with the signature grey-white glaze with subtle flashes of red. In the same room was the masterpiece: a huge mandala-like form – thrown on both sides standing on end with a huge gaping crack. An impossible, monumental piece, perhaps 50 inches tall."

Sadly, the relationship to material process that is highly valued by both these artists has not been fashionable in an idea-driven art world. Relational Aesthetics, Post-structuralism, *trompe l'oeil*, technology and science-driven works are the order of the day and do not address the importance of process and touch.

In the 1980s, Zauli – influenced by German styles – became enamoured with an extraordinary black stoneware clay to the point of changing style, transitioning from 'white' to 'black' and creating numerous unglazed sculptures from it. He amassed a large amount of this black clay, which is now stored in the museum cellar. Owing to its precious nature, to date, only Shapiro and Leuthold have been invited to use it.

During his stay Leuthold used this clay to create several non-objective sculptures in honour of the Zauli family – the artist and his children. His comment on the nature of this clay that it was "rich . . . and cohesive in a way that I have never experienced" seems also to be testament to the artistic life of Zauli and his son Matteo's dedication to the endurance of his father's legacy and also a subtle acknowledgement of Zauli's daughter, Monica, who



Facing page: The artist Piero Paolo Mazzotti, FOS Ceramiche in Faenza.

Looking at Leuthold work made of Carlo Zauli clay. Photo by Marc Leuthold.

Above: Carlo Zauli. *Ruota Strappata*. 1967. Glazed white stoneware. 122 x 124 x 42 cm. Photo by MCZ – Faenza, Italy.

Below: Marc Leuthold, the artist Muky (Wanda Berasi) and Matteo Zauli. Photo by MCZ – Faenza, Italy.







Above left: Carlo Zauli. *La cantina delle argille*. The cellar of the clay and on the triumvirate of Zauli sculptures in basement.

Above right: Ron Nagle. *Particolari dell'installazione (Detail)*. 2008/2013. All works ceramic and mixed media. Giardini, 55th International Art Exhibition, Il Palazzo Enciclopedico, la Biennale di Venezia. Photo by Francesco Galli, courtesy of la Biennale di Venezia.

Below: Jessica Jackson Hutchins. *Rondamoo*. 2011/2013. Plaster, collage, acrylic marker, fabric and glazed ceramic. Arsenale, 55th International Art Exhibition, Il Palazzo Enciclopedico, la Biennale di Venezia. Photo by Francesco Galli, courtesy of la Biennale di Venezia.



sat in on several of his workshop sessions. His admiration for her craft also reveals the attention he granted his surroundings in providing a reverent inspiration for the artworks he was to produce while there.

A noted architect, Monica Zauli has designed the exhibits and renovated the spaces. No detail was too small for this sensitive designer. Even the basement was carefully altered. There, against a backdrop of decades old, bagged raw materials, she sited a dramatically lit triumvirate of non-objective sculptures.

#### THE WORKSHOP

While immersing himself in the structure and contents of the Zauli Museum, Leuthold also spent some of his time in the original studio-lab of Zauli imparting the wealth of knowledge he has gained through 25 years of his own art practice. Working alongside Leuthold, participants (under the coordination of Cristina Casadei) constructed forms and dried them to a leather hard state, before later carving. He demonstrated techniques including marbleising and carving clay. He also presented

lectures to complement technique. Participants, at first frustrated by this subtractive approach, gradually internalised the techniques in a deeper way, thereby reinterpreting and extending their own artistic voices.

Of Leuthold's practice and his approach to teaching, Monica Zauli observed his "exceptional sensitivity which also transmits in a non-verbal way. There is a veritable depth of feeling to his understanding. Leuthold seems to form a bond with the ceramic material at an almost cellular level." Every detail of his process is investigated thoroughly in its innermost form and this is reflected in the manner in which he imparts knowledge and in the forms he produces. One feels as if one is catching a glimpse of the first stirrings of the universe.

#### VISITING VENICE

Later during the visit, Leuthold and I travelled together to the *Venice Biennale*. In the midst of a hot July, Venice swarming with tourists, we took a water-taxi to the Biennale campus.

Not infrequently, talking to artists, art critics, scholars and journalists, one wonders if an artistic event is interesting or not. The *Venice Biennale*, the complexity and the landscape that offers both the contemporary and *avant-garde* world, can not be catalogued within ordinary parameters. One goes, watches, reads and perceives stimuli, sometimes feeling an affinity or involvement with the innovation. The art evolves, the poetry intertwines and mingles. The works become all-inclusive; a fusion of the entire experience.







Recently, the art world has turned its eye and heart to the field of ceramics and this has resulted in a greater presence of ceramic based works in this current *Biennale*. For artists such as Leuthold, it is a chance to ruminate on a broader reflection of the 'face' of ceramics.

Among the artworks was a room of Ron Nagle sculptures. Here, Leuthold was able to witness the culmination of a stalwart's practice and commented that "None of these new Nagles were pots – a logical direction for this artist whose work seemed ever more tenuously tied to the vessel." Of the mixed media ceramic sculptures of Jessica Jackson Hutchins who represents a new breed of ceramic art, he recognised the balanced tension of aesthetics and the masking of skill: "Ugly and beautiful, these sloppy sculptures are technical *tours de force*. *Armchair* has an impossibly formed stomach like ceramic volume draped over both sides of the back of a ratty old American wingback chair." He also showed an appreciation for the primal beauty of the series of works, *Oldest Living Things* by Shinichi Sawada, an outsider artist from Japan and the timeless, alchemical action of *Ossido Ferrico* by Francesca Grilli, a large sheet of slanted steel with a slow drip of water creating an enormous evolving oxidised painting on the steel surface.

A creative act is never static; always excavating the past and tilling the future; every element has a particular value; a prodigious energy; each steering the thought-process, facilitating new associations, experimentation and complexity. As such the Zauli experience and the *Venice Biennale* of 2013 were to subtly influence Leuthold's subsequent residency and exhibition at the Sydney College of the Arts at the University of Sydney, Australia in November, 2013. The final installation perhaps incorporated a greater urgency and rawness in the gestural and carved porcelain portraits than ever before and this was intensified by the artist's request that the audience slash through a large paper tent to reveal a lattice of hanging slashed paintings and the ceramic forms of the inner sanctum.

We carry our experience with us. Perhaps, for artists such as Marc Leuthold, who can focus so astutely on the haecities of a present moment, the burden is richer and the creative act that results, enduring.

#### ENDNOTES

1. This city is also the seat of the International Museum of Ceramics (MIC) and the Ballardini Institute for Ceramic Arts (now Liceo Artistico per Design). MIC, directed by Claudia Casali, hosts the *International Competition of Contemporary Ceramic Art*, which is now in its 59th year.

Rolando Giovannini is currently Professor at Brera Academy of Fine Arts, Milan.  
Translated by John Wheatley

Above left: Shinichi Sawada. *Opere in mostra alla Biennale Arte. 2013. Terracotta. Arsenale, 55th International Art Exhibition, Il Palazzo Enciclopedico, la Biennale di Venezia, Collection l'Art Brut, Lausanne, Photo by Francesco Galli, Courtesy of la Biennale di Venezia.*

Above right: Marc Leuthold. *Torture installation. Photo by Marc Leuthold.*

Below: Monica Zauli with Zauli's *Torn Pottery Series Vaso Sconvolto. 1976. Glazed white stoneware.*

On the wall, *Vasi Sconvolti. 1977.*

Glazed white stoneware.

Photo by Marc Leuthold.





Architectural Ceramics & Tiles by Shino Toseki

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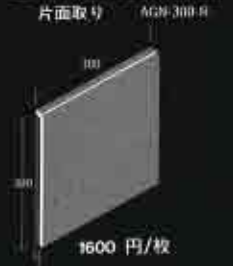
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- 2—ニーノ・カルーソ 壁面に交響する幾何学的造形美  
反復と量感による“静寂の区域”
- 8—ボンベオ・ピアネッツォーラ 周りとの調和を考える「シンプルさ」  
空間に静かな知性を与える繊細なレリーフ
- 12—ローランド・ジョバンニーニ レリーフはイメージ多彩  
空間に豊かな対話が始まります
- 22—モーシリーズ 心優しきファニー・アート  
“MOO”シリーズ

タイルは いま、新時代

### 日本の彩

- 28—日本の彩 色を超えた彩たち

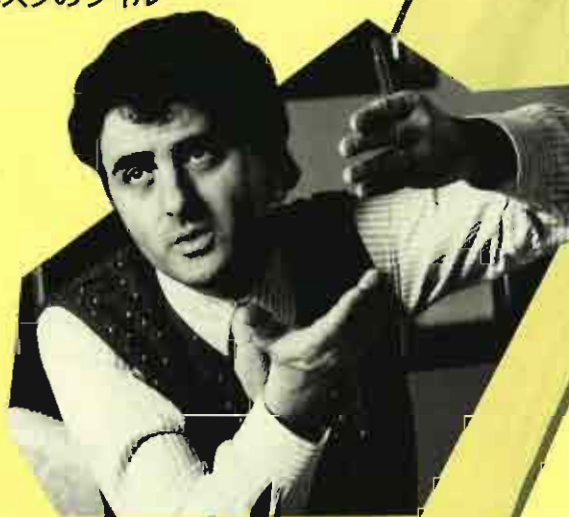
タイルは いま、新時代

### MOSAIC モザイク

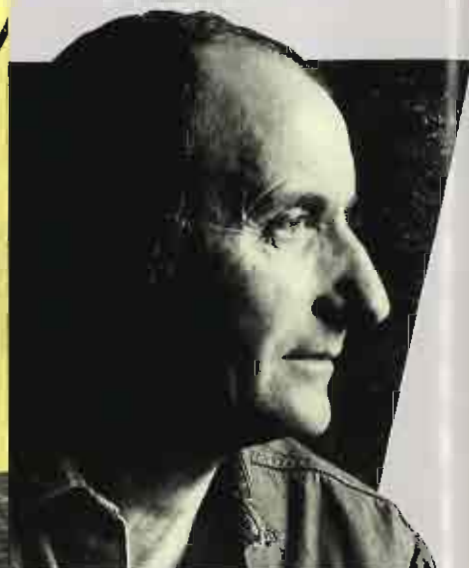
- 32—伊万里 磁器のつやと白を生かし鮮烈な彩画で完成  
可憐な表情で世界を席卷する  
ネオ・ジャパネスクのタイル



[ニーノ・カルーソ]



[ローランド・ジョバンニーニ]



[ボンベオ・ピアネッツォーラ]

建築空間に共鳴する

アーティストの個性、日本の感性



シリーズ名	名称	形状・寸法(mm)	磁器質	陶器質	磁器質	内壁用	内床用	外壁用	外床用	掲載頁
<b>作家シリーズ/ARTIST SERIES</b>										
カルーソ		440×340	●	◎	×	△	×	×	CARUSO	2
		220×100	●	◎	×	△	×	×		2
ピアネッツォーラ	レリーフ300角		●	◎	△	△	×	×	PIANEZZOLA	8
	フラット300角		●	◎	△	△	△	△		8
ジョバンニーニ	レリーフ300角		●	◎	△	△	×	×	GIOVANNINI	12
	フラット300角		●	◎	△	△	△	△		12
モー	200角		●	◎	○	×	×	×	MOO	22
<b>日本の彩</b>										
日本の彩	300角		●	○	◎	×	△	△	NIHON NO IRO	28
<b>モザイク/MOSAIC</b>										
伊万里	327×255(1シート)		●	◎	○	×	×	×	IMARI	32

用途の適正度(四段階で表示しています)

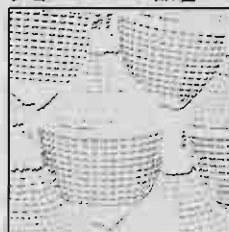
- ◎：最適である
- ：使用可能である
- △：設計・施工上、注意を要す
- ×



[元永定正]

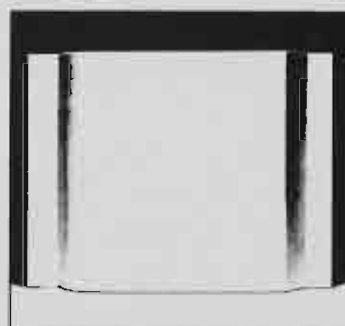
#### 作家シリーズ・品番の見方

##### ジョバンニーニ品番



GN-1-M  
●色  
●品番  
●1枚あたりの材料価格  
1,980 円/枚  
21,800 円/m<sup>2</sup>

##### ニーノ・カルーソ



SNC-1/D  
●色  
●品番  
●レリーフ形状  
●1枚あたりの材料価格  
150,000 円/m<sup>2</sup>

#### 生産区分とマーク

生産区分は、常備在庫品、限定在庫品、非常備在庫品に分類して表示してあります。

限定在庫品：× (品番右側にマーク表示)

●限定在庫品は、在庫量に限りがありますのでご注文の際に当社各営業所にお問い合わせください。

#### 用途別マーク

- ➡：内壁用  
ビルおよび一般住宅の内装壁用
- ⬇：内床用  
応接間、浴室、水まわりなどの内装床用
- ➡：外壁用  
ビルおよび一般住宅の外装壁用
- ⬇：外床用  
舗道やビル、一般住宅の外部床用

用途の適正度(四段階で表示しています)

- ◎：最適である
- ：使用可能である
- △：設計・施工上、注意を要す
- ×

#### ご注意とお願い

- このカタログに掲載しました製品は、1986年7月1日現在のものです。製品によっては、改良のため、仕様に若干の変更を加えることがありますので、あらかじめご了承ください。
- とくに輸入タイルの場合、予告なしに廃版になったり、時期により品切れを生じる場合がありますので、あらかじめご了承ください。
- カタログに印刷された色と実物とは若干違うことがあります。ご決定に際しては、できるだけショールームなどでご確認ください。
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- その他、製品に関しては、最寄りの当社各営業所、出張所に、何なりとお気軽にお問い合わせください。



# ROLAND GIOVANNINI

ローランド・ジョバンニーニ

レリーフはイメージ多彩  
空間に豊かな対話が始まります

Various relief designs with affluent image.  
Colorful conversation appearing on the wall.

「ぶどう酒の瓶」のような具象的なモチーフから、「転調」のように抽象的な構成まで、ジョバンニーニのタイルはイメージ多彩。その斬新な意匠と明確な輪郭を持ったレリーフは壁面に力強い存在感を与えてくれます。

——レリーフは表面に造形感を与えると同時に、接する人が視覚、触覚の両者を通して知覚する感動によって表面の印象に変化をもたらす。——ジョバンニーニの“表面”に対する哲学が生み出した壁面は、空間と豊かな対話を始めます。







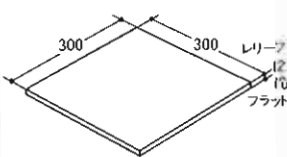


住宅 ● House

設計:坂田建築設計事務所 施工:畠中工務店 タイル施工:西村タイル店 使用タイル:ジョバンニーニ



## ジョバンニーニ



形状・寸法(mm)

実寸法(mm)	厚さ(mm)	必要数/㎡	入数/箱	重量/箱
レリーフ 300×300	12	11 枚	11 枚	17 kg
フラット 300×300	10	11 枚	13 枚	20 kg

材質:陶器質/施釉 役物:あり 目地幅(標準):6~10 mm 成型:乾式プレス成型  
(平物に片面取りがあります)

- 窯変による色幅があります。
- 焼き上げ誤差が若干あります。
- 施釉ですので、ずれることがあります。施工場所にご注意ください。
- ご注文に際し、在庫と納期をご確認ください。

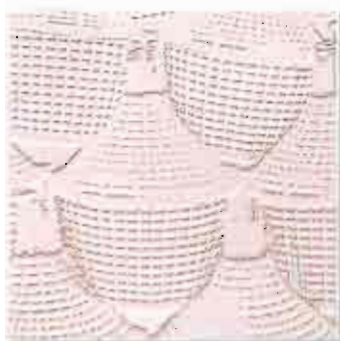


	relief	flat
Size	: 300×300×12 mm	: 300×300×10mm
M <sub>2</sub>	: 11 pcs	: 11 pcs
Carton	: 11 pcs	: 13 pcs
	: 1 M <sup>2</sup>	: 1.1 M <sup>2</sup>
	: 17 kgs	: 20 kgs
Body Material	: earthenware (glazed)	
Trims	: available	

已記されている価格には税別です。  
運送費は別途見積りです。



## ぶどう酒の瓶 Damigiane



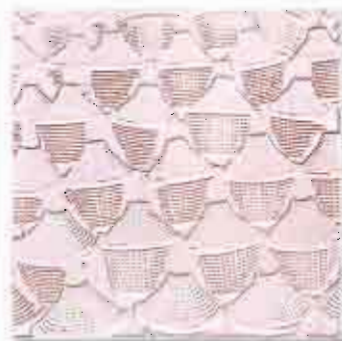
GN-1-M

1,980 円/枚 21,800 円/㎡



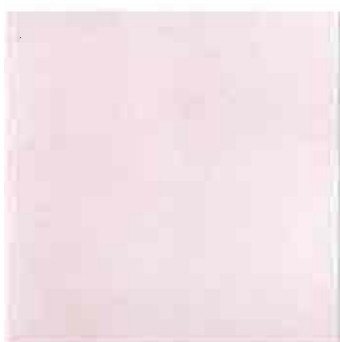
GN-2-M

1,980 円/枚 21,800 円/㎡



GN-3-M

1,980 円/枚 21,800 円/㎡



GN-100-M

1,100 円/枚 12,100 円/㎡

マロンピンク



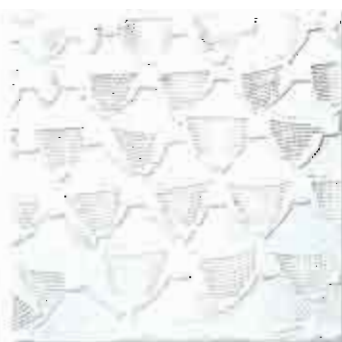
GN-1-W

1,980 円/枚 21,800 円/㎡



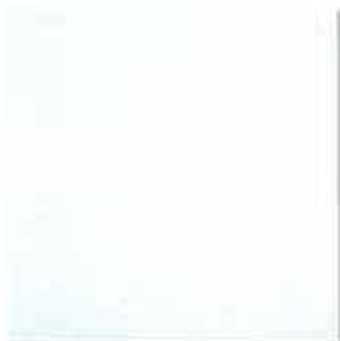
GN-2-W

1,980 円/枚 21,800 円/㎡



GN-3-W

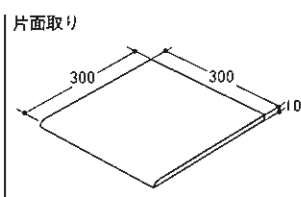
1,980 円/枚 21,800 円/㎡



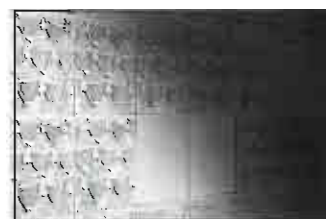
GN-100-W

1,100 円/枚 12,100 円/㎡

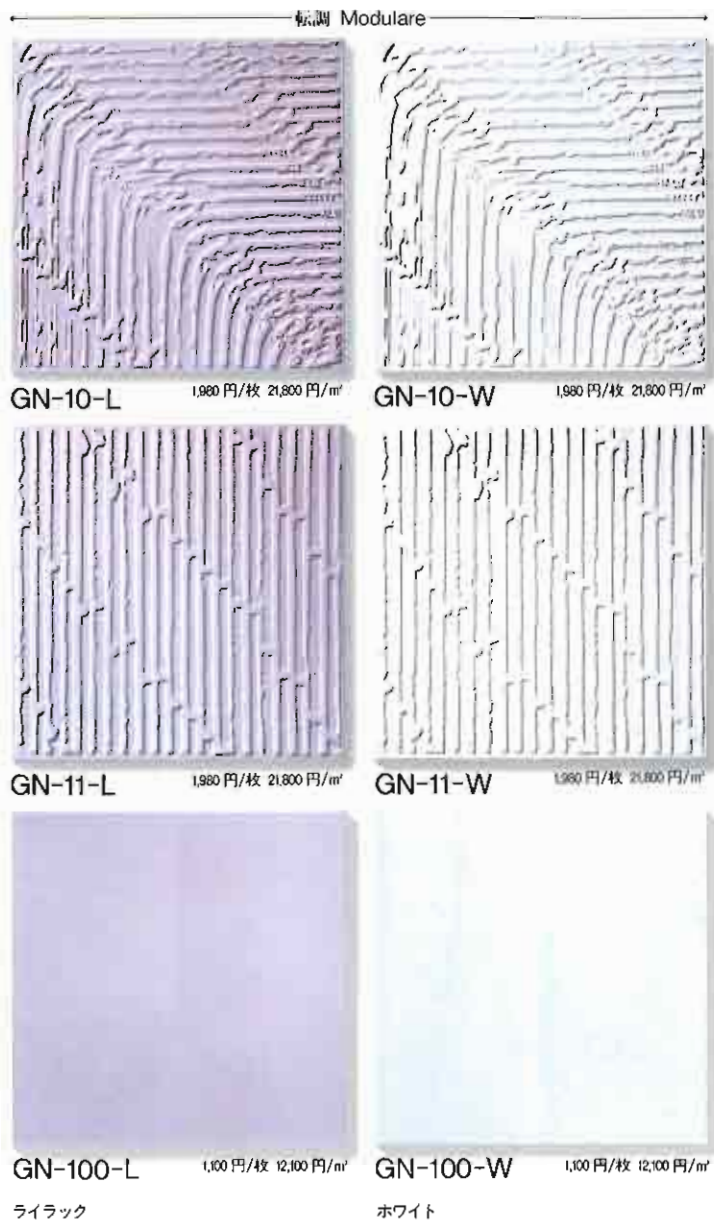
ホワイト



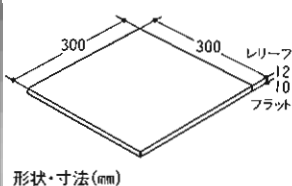
【標準役物】形状・寸法(mm)







## ジョバンニーニ



実寸法 (mm)	厚さ (mm)	必要数/m <sup>2</sup>	入数/箱	重量/箱	
レリーフ 300×300	12	11 枚	11 枚	17 kg	
フラット 300×300	10	11 枚	13 枚	20 kg	

材質: 陶器質/施釉 役物: あり 目地幅 (標準): 6~10 mm 成型: 乾式プレス成型 (平物に片面取りがあります)

- 窯変による色幅があります。
- 焼き上げ誤差が若干あります。
- 施釉です、すべる場合があります。施工場所にご注意ください。
- ご注文に際し、在庫と納期をご確認ください。

	relief	flat
Size	: 300×300×12 mm	300×300×10mm
M <sub>2</sub>	: 11 pcs	11 pcs
Carton	: 11 pcs	13 pcs
	: 1 M <sup>2</sup>	1.1 M <sup>2</sup>
	: 17 kgs	20 kgs
Body Material	: earthenware (glazed)	
Trims	: available	

記載されている価格は材料代だけです。  
運送費および施工費は含まれていません。

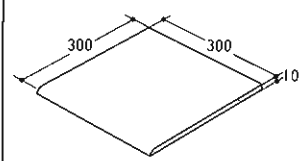


京都府舞鶴総合庁舎 ●Municipal Office

設計: (株)吉村建築事務所 施工: 田中・大滝・高田・吉田共同企業体 タイル施工: 長谷川タイル工業(株) 使用タイル: ジョバンニーニ



片面取り



【標準役物】 形状・寸法 (mm)





野生の茴香 Finocchio Selvatico



GN-16-G 1,980 円/枚 21,800 円/m²



GN-16-P 1,980 円/枚 21,800 円/m²



GN-16-W 1,980 円/枚 21,800 円/m²



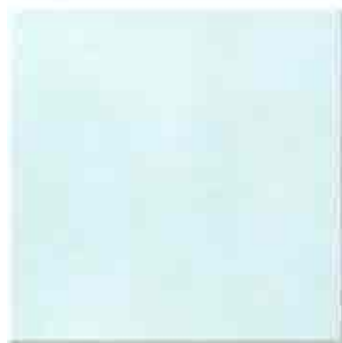
GN-17-G 1,980 円/枚 21,800 円/m²



GN-17-P 1,980 円/枚 21,800 円/m²



GN-17-W 1,980 円/枚 21,800 円/m²



GN-100-G 1,100 円/枚 12,100 円/m²

パステルグリーン



GN-100-P 1,100 円/枚 12,100 円/m²

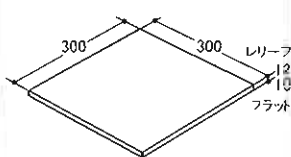
ペールベージュ



GN-100-W 1,100 円/枚 12,100 円/m²

ホワイト

ジョバンニーニ



形状・寸法 (mm)

実寸法 (mm)	厚さ (mm)	必要数/m²	入数/箱	重量/箱
レリーフ 300×300	12	11 枚	11 枚	17 kg
フラット 300×300	10	11 枚	13 枚	20 kg

材質: 陶器質/施釉 役物: あり 目地幅 (標準): 6~10 mm 成型: 乾式プレス成型  
(平物に片面取りがあります)

- 窯変による色幅があります。
- 焼き上げ誤差が若干あります。
- 施釉ですので、すべる場合があります。施工場所にご注意ください。
- ご注文に際し、在庫と納期をご確認ください。



上: レリーフ  
下: フラット

	relief	flat
Size	: 300×300×12 mm	300×300×10mm
M <sub>2</sub>	: 11 pcs	11 pcs
Carton	: 11 pcs	13 pcs
	: 1 M²	1.1 M²
	: 17 kgs	20 kgs
Body Material	: earthenware (glazed)	
Trims	: available	

※ 記載されている価格はいずれも税別です。  
※ 運送費は別途見積りとなります。

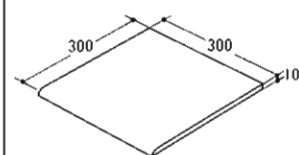


いわき市内郷コミュニティセンター ● Community Center

設計: 邑建築事務所 施工: 俣加地和組 タイル施工: 田村建材 使用タイル: ジョバンニーニ



片面取り



【標準役物】 形状・寸法 (mm)

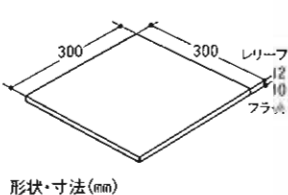






多治見センチュリーマンション●Apartment House 設計: (株)服部都市建築設計事務所 施工: (株)鴻池組 タイル施工: 杉山タイル(株) 使用タイル: ジョバンニーニ

## ジョバンニーニ



実寸法(mm)	厚さ(mm)	必要数/㎡	入数/箱	重量/箱	
レリーフ 300×300	12	11 枚	11 枚	17 kg	
フラット 300×300	10	11 枚	13 枚	20 kg	

材質: 陶器質/施釉 役物: あり 目地幅(標準): 6~10 mm 成型: 乾式プレス成型 (平物に片面取りがあります)

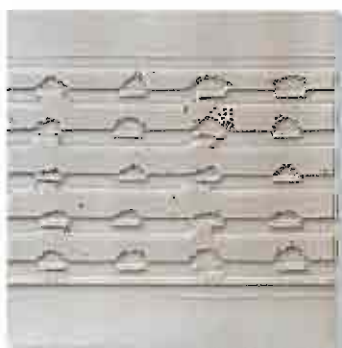
- 窯室による色幅があります。
- 焼き上げ誤差が若干あります。
- 施釉ですので、すべる場合があります。施工場所にご注意ください。
- ご注文に際し、在庫と納期をご確認ください。

	relief	flat
Size	: 300×300×12 mm	300×300×10mm
M <sub>2</sub>	: 11 pcs	11 pcs
Carton	: 11 pcs	13 pcs
	: 1 M <sup>2</sup>	1.1 M <sup>2</sup>
	: 17 kgs	20 kgs
Body Material	: earthenware (glazed)	
Trims	: available	

お取り扱いの際は必ず施工要領を参照してください。  
運送費および施工費は含まれていません。

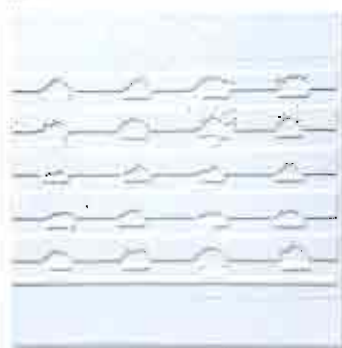


レリーフ Rilievo



GN-23-C

1,980 円/枚 21,800 円/㎡



GN-23-W

1,980 円/枚 21,800 円/㎡



GN-100-C

1,100 円/枚 12,100 円/㎡

シャベットチョコ



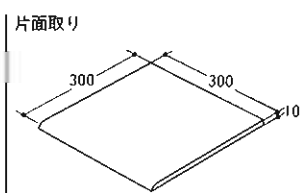
GN-100-W

1,100 円/枚 12,100 円/㎡

ホワイト



片面取り



【標準役物】形状・寸法(mm)





# Ceramics TECHNICAL

US\$22 £14 CAN\$27 Euro 20

\$22.00US \$27.00CAN



Clay Mixing • Painted Pottery • Paper Clay  
Woodfiring • Residencies • Historic Ceramics  
Computer Aided Design • Simple Form  
Porcelain • Ferrochromium Fly Ash

# 31



# Ceramics TECHNICAL

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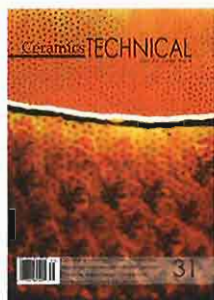
COVER

Curtis Benzle

Detail of Blaze Benzle

Photo by  
Curtis Benzle





# Head LINES

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The 44th General Assembly of the International Academy of Ceramics, hosted by Ateliers d'Art de France, was held in September in Paris. Forty ceramics exhibitions were hosted in galleries and museums throughout the area, including the members' exhibition at the Sèvres Ceramics Museum. The local committee deserves much credit for their planning and execution of this large undertaking, which was attended by approximately 250 members and non-members from throughout the world. With the meeting being held every two years, the Council has announced that the 2012 General Assembly will be held in Santa Fe, New Mexico, US; and the 2014 General Assembly will be held in Dublin, Ireland. Dates will be forthcoming. Pre- and post-trips at these upcoming assemblies will give attendees an opportunity to see more of the host country's contemporary and historical ceramics offerings as attendees were able to do in France. Members and non-members are welcome to attend the conference events.

At the above conference and at other places where ceramic artists gather to share their research, techniques and skills, there is often discussion about how fortunate we are as ceramists to have so many who are willing to demonstrate, to distribute glaze and clay body recipes, to trouble shoot on technical issues and to share knowledge in general. Not all media in the arts have this same generosity of spirit. The field of ceramics is broad and deep. We will each spend a lifetime working toward solutions to our own individual ceramics issues and the sharing of this research, as ceramists are accustomed to doing, creates a uniquely close-knit and peaceful international community.

In this issue of *Ceramics TECHNICAL*, there are articles from or about Japan, Denmark, Korea, the US, China, New Zealand, Turkey, Australia, Israel, Hungary and Mexico. The articles cover such topics as woodfiring, filter pressing of clay, paperclay, glazed concrete, historical research, clay body inclusions, pigment raw material in stoneware, workshops, computer aided design of ceramics and international ceramics educational methods. We are now mailing or distributing our two titles (*Ceramics TECHNICAL* and *Ceramics: Art and Perception*) to 65 countries throughout the world.

The field of ceramics has, perhaps, never been so broad, with artists designing for industry, others doing more ephemeral work and seemingly, all possible areas in between. News releases in the back of this issue present new materials for ink jet printing on tiles of varying thicknesses and L&L Kiln Mfg, Inc announcing new 'eQuad-Pro' Production Kilns. We welcome your articles and news releases on your technical and historical research as well as suggestions on issues that you would like to see us cover. Please let us hear from you.



# Ceramic Camp



## *Rolando Giovannini relates his experience at an ancient kiln site in China*

*The Opening Ceremony of the Camp. The artists signed a tile as a symbol of the initiation; the group of artists pictured from left: He Yonghao, Xie Jinlin, Rolando Giovannini, Wei Hua, Lu Bin, Tan Hongyu, Mr. Dailun Qiu, Erik Roreu, Antonella Cimatti, Kim Hyeog Soo, Kim Saeng Hwa, Ciji Zhang, Kim Dong Jun, Yoon Ji Yong, Li Jingjing, Chen Guanghui, Mr. Chao He Xu and Meren Zu (Bobo).*

IT IS REALLY QUITE AN HONOUR: TO COME FROM THE COUNTRY where the explorer Marco Polo was born and from the State Art Institute of Faenza to participate in Foshan (South East China) at an international workshop, immersed in a park entirely dedicated to the antique culture of ceramics. The 'Holy Land' Park in Shiwan includes a lake, a museum with antique collections, a contemporary gallery, an arts centre for teaching art to children, various extraordinary historical art studios and numerous 'small figurine' production sites. Also included are an ancient village with typical buildings from the Ming and Qing dynasties, a temple dedicated to the God of the North, numerous open air sculptures in different materials and an impressive building for artists in residence. Above all, however, is the presence of the enchanting dragon kiln, which has been woodfiring for over 500 years. Among other things, it has also been connected to industrial production, with expository and commercial fields dedicated to the art of mosaics, sanitary fixtures and tile production. There are numerous show rooms which exhibit the most avant-garde industrial commercial pieces.

The fascination of ancient Chinese ceramics culture had already been imparted to us at our Italian ceramics school; where, included in the didactic





curriculum, are some Chinese ceramics and porcelain production techniques and the sequence of styles throughout the most important dynasties century after century.

The invitation was for the 2009 Nanfeng Kiln International Ceramic Work Camp held in Foshan, Guangdong, from 15 to 30 August, 2009, at the 1506 Creativity City with the Chairman, Mr Dailun Qiu. There were 16 artists from different parts of the world: from China there were, the Artistic Director Wei Hua and Tan Hongyu, both Professors at the Academy of Fine Art of Guangzhou; Lu Bin, Professor at the Nanjing Art Institute (noted in Italy for his award at the 52nd *International Ceramic Art Competition* in Faenza); Chen Guanghui from Shanghai and three young artists, Li Jingjing, Xie Jinlin and He Yonghao. Then from Korea there were Kim Hyeog Soo with one of his Chinese students, Ciji Zhang; and the young Yoon Ji Yong, Kim Dong Jun, as well as Kim Saeng Hwa, a Korean artist who makes her living with her own atelier in Foshan. From Europe, the Swede Erik Roren was there, well-known for his urban installations and public art projects. There were also two Italian artists from Faenza: Antonella Cimatti, teacher of Design at the State Art Institute; Ballardini G and myself. All of the artists at the Camp contributed in the artistic and creative activities with popular and theoretical aspects through lessons and conferences. The lessons were carried out by means of slide shows dealing with topical themes or about research regarding the art and technology of ceramics according to the culture and traditions of each country represented. Also, panoramas and critical visions were presented on contemporary art trends, such as the development of design in Europe and ceramics for architecture and urban furnishings.

The synthesis of knowledge and different languages (it was sometimes necessary to explain oneself using all four; Chinese, Korean, English, French) were the key points of this new international experience; the Camp was set up as a place of exchange of consolidated technical and artistic skills assisted by an extraordinary staff made up of lab assistants coordinated by Meren Zu (Bobo) and by young planners and designers available to assist with research. Official translations also played a part, carried out by Miss Sunny for the English speakers and by the artist, Kim Saeng Hwa, for the Korean ones.

The organisational capabilities of the Director and creator of the project, Qiu, made it possible to give life to sculptural pieces within just a few days, which have since remained as a legacy of the occasion. The proceedings of the event were carried out with a detailed and precise protocol: first there were presentations of the ateliers and of the equipment at our disposition. Even just the choice of work table and its location including tools and materials gave the idea of the approach that each artist and sculptor wished to take.

This was followed with a technical meeting. The Advisor of Technology, Clay and Glazes for use in the dragon kiln and the Camp itself explained each application to all artists involved. This was the most loved part of the ceramists, where ways of working join and intersect. It was an international



*Top left: Technical meeting on the first day. Mr. Chen Chao, assisted by his staff, briefs the participating artists. From left: He Yonghao, Meren Zu (Bobo), He Junwu, Chen Chao, Li Jingjing, and Sunny. The designer Xie Jinlin (collaborator on the large scale waterfall sculpture entitled Toilet Waterfall, October 2009), is present in the photo, but being covered by a colleague in the foreground.*

*Top centre: Erik Roren and his piece. Includes bamboo rods 5 metres in length.*  
*Top right: Professor Wei Hua. This piece requires the assembly of numerous statues in varying dimensions, made from moulds from plastic models.*  
*Above: Toilet Waterfall. The sculpture measures 100 metres long and five metres tall and was designed by Chinese artist Shu Yong. 1506 Creative City, Foshan, October 2009.*





Top left: Antonella Cimatti. Creating two of the five elements that comprise her sculpture. Syringe extrusion with liquid porcelain on a refractory slab.

Top centre: The Ancient Dragon Kiln of Foshan, Guangdong. Note the diverse inclinations of the kiln which has been built into a small hill.

Top right: Kim Dong Jun. Young Korean artist showing the base of his large sculpture with a particular fragmented effect.

Above: Tan Hongyu. Artist from China sitting at the foot of her plastic arch relief composition; the sculpture is comprised of many parts which come from premade moulds.

The fascination of ancient Chinese ceramics culture had already been imparted to us at our Italian ceramics school, where, included in the didactic curriculum, are some Chinese ceramics and porcelain production techniques and the sequence of styles throughout the most important dynasties century after century.

language rooted in the knowledge of the basics of chemistry and of how to work and model the clay on the basis of an artistic idea. The know-how of processes sometimes gives suggestions and allows for changes to the original project itself, with variations in the program that in certain cases reveal themselves to be brilliant and possible only in that specific context.

During the meeting, comparison charts were provided of the 21 different glazes available and best adapted for the dragon kiln; these contained visual indications of colour, the descriptions of the vitreous coatings, model descriptions, their codes, colours, notes on dishwasher use, whether best fired in the dragon kiln or gas, the temperature, the glaze ingredients, the components of the earth (clay and mixtures), the characteristics and descriptions of the glazes with hints regarding technical applications, such as thickness, fusibility, metallisation, transparency and others according to the specific glaze. Notes were distributed with over 300 entries in English and Chinese regarding technical and ceramics terms, entitled *Ceramics Terminology*, a precious document, not only for communication but also based on the selection of terms. One was able to comprehend the vastness of knowledge of techniques; in fact the glossary contained within was itself a design aspect, a way of seeing things as they were, even if it was only just a simple list of translated words.

There were three clays at our disposal: the first, Coarse Clay, is well adapted for the creation of large sculptures with a high resistance capacity but not much plasticity. The second, called Semi-coarse Clay, is adapted for making sculptures 40-50 cm tall. Its low fire resistance capacity is inferior to that of the previous one but with more plasticity. The third, Fine Clay, could be used for ceramics with extremely detailed modelled designs and for pieces of about 40-50 cm high. Its bearing capacity is inferior to the Semi-coarse Clay but it has a lot of plasticity. All have a high percentage of *montmorillonite* (from 80 to 90 percent). These three clays were all able to be mixed and employed for use in large scale sculptures. The glazes and their technical applications were suggested for all three types.

To complete the panorama, there was a white stoneware already prepared for slip casting and a white porcelain which was also able to be used in this way or otherwise with the 'slip trailing' technique as was interpreted by the artist, Cimatti. The firing temperature for all of the clays is from 1250-1280°C, with the long mono firing of the dragon kiln in mind, the highest temperatures were nearest the top. These firing structures were extraordinary, both in the way in which they worked to full capacity and how they incorporate a cyclical nature, large scale production and energy savings.

The history and the structure of the renowned dragon kiln in Foshan is interesting and truly particular, as it has been illustrated and recounted by experts. Situated on the banks of Dongping of the ancient city of Shiwan, Guangdong, the Ancient Nanfeng Kiln was built in the Zhengde period of the Ming Dynasty (1506-1521 AC). Its firing has not been interrupted and it has been operating for over 500 years. It is the oldest dragon kiln in China





and perhaps the world. The place where it is situated is seen as an important national cultural site, heritage of the State Council and is noted in the *Guinness Book of World Records*, cited as a "live cultural relic, an unmovable national treasure".

Traditionally, people of that place have called ceramics firing kilns, 'Shitwan'. There are many types of kilns but the most famous are the dragon kilns, since their form is that of an enormous sleeping dragon. Since the Qing Dynasty, there have been 107 dragon kilns but at the moment there are only three, of which the Ancient Nanfeng Kiln is the most famous. For almost 500 years, the flame has not gone out and it has been constantly in production. In this way, the kiln has been kept in complete working order without damage. Next to the kiln, with an enveloping embrace that appears to be protecting it, lives a 200 year old tree whose roots sink below the structure of the kiln and seem not to feel the effects of the high temperatures. As legend would have it, touching the roots brings good luck, which is in tune with the Taoist dynamic of Yin and Yang where the wood feeds the fire and the kiln helps to grow the tree: a perfect balance. Throughout the years, production has never ceased for repairs, although the chimney was built in modern times. The kiln is a total of 34.4 metres in length. There are 29 rows of fire holes (five for each row) on the kiln. The firing holes are used to feed the wood throughout the firing process. There are four openings on one side of the kiln for loading and unloading pieces. The layout and heat emitted during the combustion of the wood cause infinite changes to the clay and glazes. The dragon kiln is divided into upper, mid and lower sections with three temperature ranges (low, medium and high and varying from 900-1300°C) which are managed and controlled exclusively by the Kiln Master. To maintain an atmosphere of reduction, the Master of the kiln controls the duration and the extent to which it is heated as well as any changes to be made during the firing; only he knows how to make decisions with his expert eyes based on the constantly changing conditions within. The waiting period after the firing is 20 hours, as the kiln must cool down before it is ready to be opened. Every five days the cycle can be repeated, meaning that in a year, numerous firings are able to be carried out.

The varying slopes in different sections within are characteristic of the dragon kiln and establish maximum output for Foshan. In fact, depending on the angle and the slope produced, the kiln feeds the temperature and the passage of heat. The kiln operates with a flue, rendering maximum performance, the preheating of the secondary air allows for best combustion. The firing begins with large pieces of wood being burnt completely, then passing to smaller pieces until finally reaching a maximum temperature of up to 1280°C. With regard to the Camp, every artist produced a piece based on a previously defined project (which had been communicated via email), not smaller than 1.5 metres, adapted for inclusion and installation in the park. All of the works were finished on time, although they were fired later, due to the



Top left: Chen Guanghui, Professor from Shanghai, begins with thin slabs for making complex sculptures. The modelled parts were covered with engobe. Top centre: Professor Lu Bin from China, assembling his installation dedicated to the city of Foshan. The piece, before the execution phase, was preceded by a series of impromptu sketches, designed with pen and paper. Top right: The young Korean artist, Yoon Ji Yong demonstrates the final stages of his coiled sculpture which has been smoothed out. Above: Kim Saeng Hwa, artist from Korea who lives and works in Foshan, during the final stages of modelling this male figure. The piece is propped up by a support to avoid any deformations during the drying phase.





Above left: The young Chinese student, Ciji Zhang, completes her piece made up of geometric lines and modelled in the atelier. Behind Zhang, her Professor Kim Hyeog Soo, is working on his ceramic tower.

Above centre: Rolando Giovannini. His piece called for the insertion of a neon light that wraps the sculpture.

Above right: The monumental sculpture by Professor Kim Hyeog Soo, which was placed in the park. It is a tower expressed by means of an architecturally geometric composition, with texture and engobe effects. The Korean Master used a drill to create holes and indentations.



necessary time needed to dry.

The techniques presented by the artists were wide ranging: from mould making employed using preexisting antique moulds for Wei, as through large plaster mould components for Tan, to traditional modelling by Lu with a composition dedicated to the City of Foshan, by Kim Saeng Hwa with her production of human figures and by Yoon with the construction of a 'figurative composition'. Then the artist Kim Dong Jun used coil building for the creation of a monumental circular form. Finally, there was the use of slabs of different dimensions and thicknesses, such as the thin ones used by Chen to create his amorphous forms and the thick slabs used in the impressive geometric sculpture by Professor Kim Hyeog Soo, as well as Ciji Zhang, where on his column, he also added clay modelling.

The applications of different materials rendered certain pieces quite articulate and complex, including locally harvested stimulus, for example, the use of bamboo by Roren and an appropriated steel structure for Cimatti's sculpture. For Roren, the use of bamboo poles five metres in length ideally represented China's expansion in the world, starting with an architectural structure made out of a clay shield which was of high quality construction. On the other hand, Cimatti wanted to represent the five elements (fire, earth, wood, water and metal) through the use of porcelain filigree anchored to a minimalistic metal tree. And I had designed a conclusive installation with the application of coloured neon lights.

In short, a reflection on this type of event: it is not just a question of technical communication and the exchanging of experiences. It is more about an osmosis of cultures and methods of approach regarding ceramics experiences. The artists are inspired by techniques that become their own concrete expressions or otherwise introduce their own styles, while expressing their personalities and energies to the fullest. They work by confronting the standard procedures and, in this way, are able to raise the bar, bringing their creations to new heights, allowing for further innovations and development of style. Even in the sciences, mutation is frequent and necessary. It is in the variables, in the ingeniousness of the unpublished work, where the real novelty lies. Besides the awareness of ancient standards and practices, it brings simultaneous reflection and re-examination.

The invitation was for the 2009 Nanfeng Kiln International Ceramic Work Camp held in Foshan, Guangdong, from 15 to 30 August, 2009, at the 1506 Creativity City with the Chairman, Mr Dailun Qiu. There were 16 artists from different parts of the world: from China there were, the Artistic Director Wei Hua and Tan Hongyu, both Professors at the Academy of Fine Art of Guangzhou; Lu Bin, Professor at the Nanjing Art Institute (noted in Italy for his award at the 52nd International Ceramic Art Competition in Faenza); Chen Guanghui from Shanghai and three young artists, Li Jingjing, Xie Jinlin and He Yonghao. Then from Korea there were Kim Hyeog Soo with one of his Chinese students, Ciji Zhang; and the young Yoon Ji Yong, Kim Dong Jun, as well as Kim Saeng Hwa, a Korean artist who makes her living with her own atelier in Foshan. From Europe, the Swede Erik Roren was there, well-known for his urban installations and public art projects. There were also two Italian artists from Faenza: Antonella Cimatti, teacher of Design at the State Art Institute; G. Ballardini and Rolando Giovannini.

Rolando Giovannini is a ceramics critic and the Director of the *Istituto Statale D'Arte per la Ceramica* (State Art Institute of Ceramics founded by Mr Gaetano Ballardini in 1916 and known for Art, Technology and Ceramic Restoration), Faenza, Italy. Translated by Julie K Shanks.

Foshan Creative Industry Park and 1506 Creative City, named after the foundation of the Nanfeng Ancient Kiln in the year 1506, are a reality of extraordinary growth. An example was their participation at the *Shanghai World Expo* in August 2010, with the *Foshan Pavillion* which held 51 CHINA Kung Fu figurines created by Mr Dailun Qiu and the renowned artist Shu Yong who was awarded the *Lorenzo il Magnifico Career Award 2009* at the *Florence International Arts Biennale*, Italy.



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Johanna DeMaine





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In preparing this issue, it struck me that the articles herein are more diverse than usual. Of course diversity within each issue is something for which we always strive. Within these covers, you will find articles on the strife and coping skills developed by an African village, the challenges of economic sustenance in a Canadian community, the benefits and burdens of ceramics traditions of the people of Mexico, Nigeria and Turkey; and we see the ways in which ceramics contributes to the field of forensics. Sir James Dewar is credited with being the first to write (in September, 1842), "Minds are like parachutes. They only function when open." As we travel, as we meet people from other countries and as we read diverse perspectives, our lives are enriched and the enrichment is greater when the mind is open.

We were saddened to learn of the death of Australian ceramist, Marea Gazzard. She was a significant figure in her efforts in support of the Australian crafts movement and a notable artist with her own work.

Look for more on these exciting international events: The Westerwald Prize ceramics exhibition is held every five years with awards to ceramics artists in the areas of saltglaze, design, vessel, sculpture/installation and emerging artist award for ceramists up to the age of 35 years (b 1978 or later). Four prizes are awarded to artists from Europe. Application deadline is 19 January, 2014. The European Festival of Ceramic Arts is calling for applications at <http://www.terralha.fr/page-d-exemple/call-for-application-2014/>. There is still time to apply for a spring residency at CRETA Rome. The deadline has been extended to 1 December 2013. The woodfire festival, On the Edge of the Shelf, will be held in Mystery Bay, NSW, Australia from 1-18 May, 2014. Garth Johnson has been appointed the new Curator of Artistic Programs at The Clay Studio in Philadelphia, US. Applications close on Friday 7 March 2014 for the 2014 Indigenous Ceramic Art Awards at the Shepparton Art Museum in Australia ([www.sheppartonartmuseum.com.au/exhibitionprogram/icaa/](http://www.sheppartonartmuseum.com.au/exhibitionprogram/icaa/)). There is a new residency in Nove and Bassano del Grappa, VI, Italy, for international artists. For more information, email [blais.geraldine@gmail.com](mailto:blais.geraldine@gmail.com). In San Miguel de Allende, Mexico, studios are now available for rent ([www.barro-co.com](http://www.barro-co.com)).

When I see a list of events with locations around the world, such as the one above, I want to go to all of them. I want to meet our readers, learn about new artists, become familiar with cultures other than my own. In September of 2014, the International Academy of Ceramics will hold its biennial General Assembly in Dublin, Ireland (see their ad in this issue). This event is always an opportunity to gain from the host country knowledge of a new culture. It is also a way to get to know ceramics artists, writers, collectors and ceramics enthusiasts from around the world. It is diversity in a bottle with one of our common traits being our passion for ceramics. It is a time to discover the many other ways that we are similar and to learn more about our diversity. The conference is open to everyone.



# Poetics, Materials, Technologies and Relationships: The IAC General Assembly



**T**HE 2012 GENERAL Assembly of the International Academy of Ceramics (IAC) in Santa Fe, just like the previous edition in Paris and IAC Assemblies in general, are remarkable opportunities for meeting people and keeping up with the latest developments. They are events that show future in the making, where cultural trends are discussed and shared and the basic principles of an art that is found and practised throughout the world are consolidated. The success of such an event, however, depends primarily on the organisation (which in this

*Rolando Giovannini posits  
that these are the true  
instruments of art*

*Installation View, New World:  
Timeless Visions.*





Above left: Anna Calluori Holcombe's public contribution about contemporary art topics.

Above right: IAC President Jacques Kaufmann chairs at the opening of the Members Exhibition. New Mexico Museum of Art.

Top: Graciela Olio. Project South, Home Series. 2011. Kerflex porcelain, printed with laser decal, cone 8, oxidation.

Below: Ito Itsue. Sen Series: Beginnings. 2008. Handbuilt tatara slab clay form. 2.75 x 7.5 x 7.5 in. (7 x 19 x 19 cm.) Photo by Tak Saito. Collection of Harn Museum of Art, University of Florida.



case was perfect) and attention to detail (and in this Joe Bova cannot be faulted).

What is more, the interaction between the participants, who hailed from every corner of the globe, and the artistic and cultural context of the venue, were perfect. This harmony was quite palpable when a book of remembrance was compiled for Janet Mansfield, with everyone contributing.

The idea of combining this event with a number of exhibitions of work by IAC members (such as the extensive *American Visions in Clay* exhibition at the Patina Gallery, open exclusively to American IAC members), gave the event special significance, as it temporarily permeated the fabric of the hosting area. Like 'dipping' the sculptures, objects and compositions in local knowledge and, on the other hand, leaving an impression, a mark, a trace, an imprint of their presence, of their collective, temporary passing through.

The exhibition, however, that dominated the event was the *New World: Timeless Visions* membership exhibition of the IAC, held at the New Mexico Museum of Art. It provided a platform to showcase tendencies, virtuosités, different approaches to earth, the plasticity and tractability of clay, glazes and pigments. Works of art were open to dialogue and comparison. The artists, who are actually familiar with their colleagues' work and the leading artistic trends, exhibit at the highest level, creating a kind of multiple composition, a sort of orchestra whose instruments express themselves through colours, lights, shadows, reflections, geometries, sinuities and recurring traits.

The event was marked by its professionalism, stemming not only from the presence of great international masters, but also from the fact that IAC membership is dependent on individual candidates obtaining collective approval of their personal understanding of materials, plastics and poetics.

Ceramics artists, writers, educators (and more) were in attendance in full force including members of the National Council on Education for the Ceramic Arts (NCECA). A large number of artists teach, or have taught, in art institutes, universities, colleges or academies. This aspect was not forgotten in Santa Fe with the NCECA Exhibition *Ecumene: Global Interface in America Ceramics*, held at the Santa Fe Community College. Garth Clark and Marc Del Vecchio were both in attendance at this *vernissage* and on hand to lend their critical expertise, two important and authoritative figures in the theoretical study of modern and contemporary art.







The General Assembly opened with the greetings of Joe Bova, (President of the American Association of International Ceramics [AAIC] and the on-site organiser of the assembly) and of Mary Kershaw, the Director of the New Mexico Museum of Art. Jacques Kaufmann introduced the new IAC members and showed some of their works with the aid of a PowerPoint presentation. The opening speech was given by Peter Held, Curator of Ceramics at the Arizona State University Art Museum Ceramics Research Center, on the subject of "Decentering Clay". Then the Assembly opened, with the election results revealing Kaufmann as the new President and other elected positions.

Santa Fe offered those present the opportunity to totally immerse themselves in study and comparison, while providing a busy programme of lectures and meetings covering many topics of current relevance and popular and contemporary themes. One fascinating lecture of current relevance was on the issue of where ceramic art belongs in today's figurative and plastic arts and where it coincides with the artistic life of a workshop. Magdalene Odundo (Master Potter, Officer of the Order of the British Empire – OBE) made some interesting contributions to this subject.

Discussed was the aspect of high quality works interpreted as objects, intended to be used as well as a vehicle for maintaining and reinforcing our deepest, most precious and rooted ancient artisan cultures, were discussed. This theme was explored in the lecture on his work and life by Lonnie Vigil, a native American Pueblo potter from Nambé Pueblo on his work, life and culture and was enlightening and emotionally charged.

The educational aspect of ceramics was explored during the General Assembly with presentations of courses and practical workshops run by Jean McLaughlin (moderator), Doug Casebeer, Jeff Guido, Tyler Gulden, Steven Lee (ceramics centre and craft school directors) in "American Visions: Alternative Studies". A reflection on the future and evolution of ceramics processes is crucial at an event of this kind. An occasion with such artistic stimuli needed some technological input and this was provided by Andy Brayman and Del Harrow in their lecture on "Digital Explorations in Ceramic Art". This was followed by a debate where Anna Calluori Holcombe made a precise and competent contribution on the future and new frontiers of ceramics.

Interesting was the lecture by Neil Tetkowski "The Common Ground World Project", about

*Above left: Joe Bova, Lonnie Vigil (potter at Nambé Pueblo) with his work and Elaine Olafson Henry, just after the artist's contribution.*

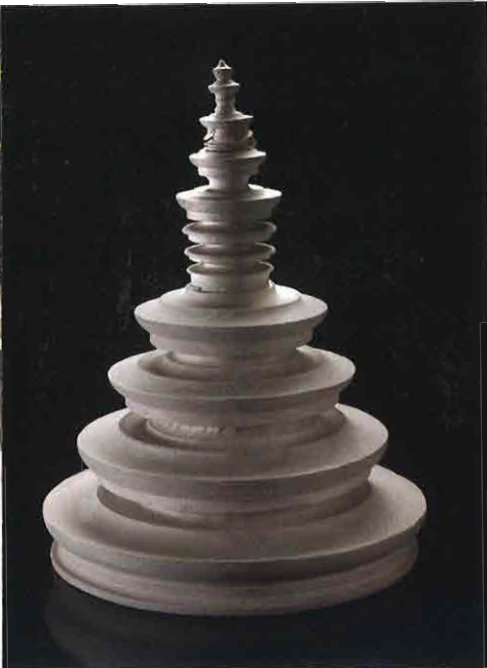
*Above right, left to right: Moyra Elliot, Elaine Henry, Sherman Hall, Tina Byrne, Mary Barringer and Jim Romberg. During "The Critical Article - Definition, Use, Implementation" panel.*

*Top: Wong Fiona Laiching. Moon. 2004 Terracotta. 3.15 x 15.7 x 10.2 in. (8 x 40 x 26 cm.) Photo by Wong Fiona Laiching. Collection of Harn Museum, University of Florida.*

*Below: Jacques Kaufmann. The Oarsman/Image of the Current System of Thinking. 2011. Coiled stoneware. 30 x 32 x 18 cm.*







Above: Marc Leuthold.  
*Bechune Pagoda*. Porcelain. 18 cm.  
 Top: Katsumata Chieko. *Buddha's Hand*. 2011. Adhering chamotte with glaze. 12.2 x 9.1 x 9.1 in. (31 x 23 x 23 cm.)

Below: Ann Van Hoey. 2011. *Vessel*. Earthenware, electric fired 1100°C, slab building and press moulding.  
 Photo by Dries Van den Brande.



*The Common Ground World Monument* 2000, ceramic work created with all types of clay from all around the world, on display at the United Nations building in New York and the panel on "Generations: Women from Santa Clara Pueblo" by the young artists Roxanne Swentzel, Rose Bean Simpson, Nancy Youngblood and Beverly R Singer, PhD (moderator).

Just as important, the Assembly provided an opportunity to meet extraordinary, outstanding artists whose works have been exhibited and have received awards in the most prestigious events worldwide. It is important, for instance, that the recently elected Kaufmann has one of his works at the MIAAO (Museo Internazionale Arti Applicate Oggi) in Turin, Italy; it is displayed at the entrance and was acquired in 2003 during the *Masterpieces: L'artista-artigiano tra Picasso e Sottsass* exhibition and chosen by the director, Enzo Biffi Gentili, as a permanent acquisition. This large terracotta and cement vase lies on the ground and creates an extraordinary visual and architectural impact (*Grand vase trois*

*terres*, 2002). In contrast, Japanese artist Ito Itsue was present in Santa Fe at *New World: Timeless Visions* with her *Sen Series, Beginnings* sculpture, now hosted at Harn Museum of Art, University of Florida.

The artistic figures in the ceramics world follow precise guidelines that do not overlook or exceed any of the fundamental stages of the art: poetic expression, *l'esprit*, artistic thought, materials chosen and used, skilful techniques, methods of representation and contemporary relational aspects. In today's world, the Internet and the many instant means of communication bring experiences close together and contact is lively, dialectal. Yet meeting a great renowned artist in person, such as the extraordinary publishers present, Jim Romberg, Elaine Henry, Mary Barringer, Moyra Elliot, Sherman Hall and Tina Byrne, is truly exciting. These publishers, who attended a special round table entitled "The Critical Article – Definition, Use, Implementation", illustrated their different strategies. United in their determination to safeguard the quality of publications, two distinct issues emerged. Firstly, the need to propose a wide variety of articles, covering many aspects and on different levels; secondly, the desire to maintain critical standards and sculptural expression when choosing artists and articles written professionally by historians, curators and art critics.

The General Assembly touched upon all areas of interest in the world of art, including the important aspect of art history and criticism. An example was the extraordinary lecture (a *lectio magistralis* in the true sense of the word) by Garth Clark entitled "Vulcan God: Lucio Fontana Romances the Kiln 1926-1968"; his talk traced the varied career of Fontana, the great 20th century master who was born in Rosario, Argentina on 19 February 1899 of Italian parents but who spent most of his life working in Italy. Clark described Fontana's poetic expression and style and told numerous anecdotes. This was followed by talks, including one on the contemporary ceramics culture in Italy and the world, led by Marc Leuthold, a New York sculptor whose work was recently featured in a monograph entitled *Marc Leuthold, Sculpture, 1995–2010*.

Del Vecchio, with Jim Lawton and Nathalie Fitzgerald, under



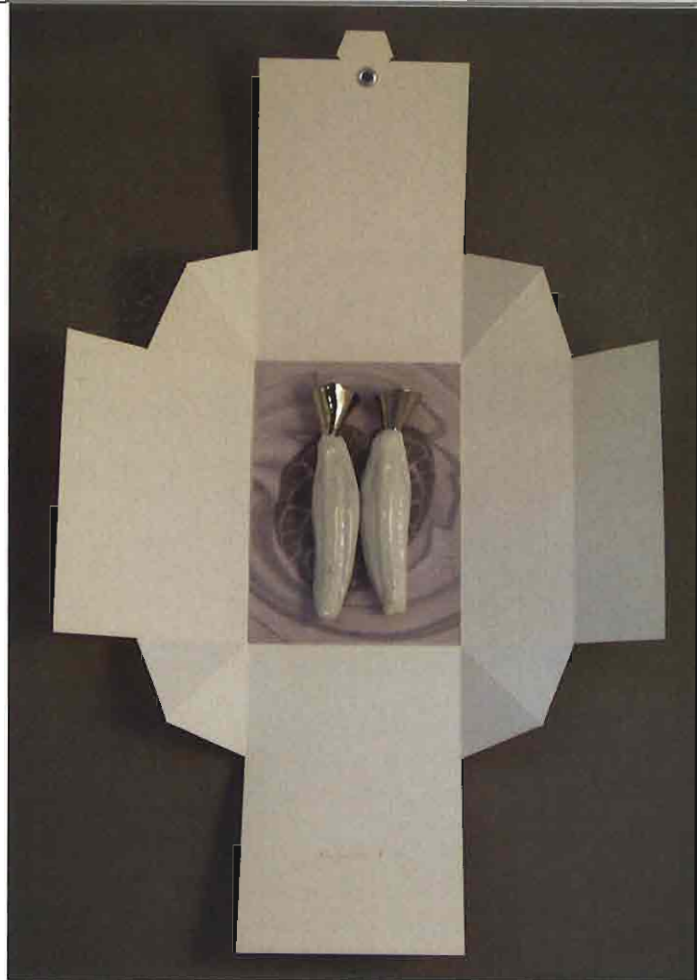
the coordination of Peter Held, expressed the viewpoint of Artist, Collector, Gallerist, speaking about "Collecting: Its role in the life of the artist". The ceramics artist is, indeed, strictly dependent on these figures: the collector nourishes him because he loves his poetic art or recognises his works as a sound investment; the gallerist because he promotes and protects the artist's work, instrumental in his success. Then there are the competitions and cultural events. If the cultural events are prestigious, they are invaluable experiences; competitions, on the other hand, create emphasis, trends and are springboards to launch names onto the international scene. Lastly, some artists (who are also IAC members) are enjoying some extraordinary experiences in industry and large-scale projects.

When you rub shoulders with some of the biggest names in the world of international ceramics for a couple of days, you pick up on particular perceptions and vocations: Gustavo Perez of Mexico, for instance, Vice President and representing South and Central America, appeared especially attentive to new forms of expression, taking on the symbolic role of tutor for the younger generation. Perez, who is a familiar face in Europe, is open to different approaches to ceramics and its many forms of expression. He has a background of highly technical knowledge and expertise. The aspect of the new generations brings everyone together.

A sense of continuity emerged at Santa Fe, in keeping with the complex worldwide scene, a successful fusion of tradition and marked innovation, even involving 3D. Similarly the respect for the practices and procedures faithfully reflect the sacred canons of art, which are sometimes developed and conditioned by technology and experimentation, sculptural expression, perceptible in installations and objects with iconographic reinterpretation.

Rolando Giovannini earned a degree in Geology and a diploma at the Academy of Fine Arts in Bologna, Italy. He is a teacher at the Brera Academy of Fine Arts in Milan and the former Principal of the Istituto Statale d'Arte per la Ceramica Liceo Artistico per il Design Ceramico (State Art Institute for Ceramics and Ceramics Design School) in Faenza, Italy, from 1986 to 2012. He is the author of books on ceramics and founded the NeoCeramica Movement in 2007. Giovannini has done research on ceramic and neon. His works are held at the Victoria and Albert Museum in London and at the Shin-Kobe underground railway station in Kobe. He was invited to the 54th International Art Exhibition of the Biennale of Venice (2011) and BLA BLA, Milan (2013). He is a Member of NCECA and of MI.MA (Milano Makers, 2013).

Translated by Domino of Elisa Moro, Italy.



Above: Anna Calluori Holcombe.  
*Natura nella Scotola II*. 2010-2011.  
Herrend porcelain, 3D scanning and  
printing for models, slipcasting, gold  
lustre, museum board, paper, grommet.  
23 x 7.5 x 5.5 in.

Below: Gustavo Pérez. *Vase (11-115)*.  
2011. Stoneware. 23 x 41 x 13 cm.





# Ceramics TECHNICAL

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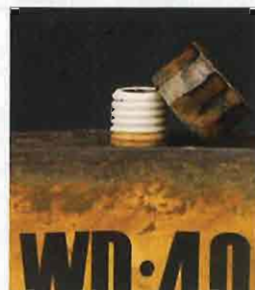


# Ceramics TECHNICAL

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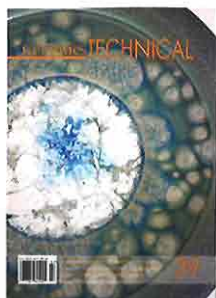


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Ödül Işıtman





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As we in the Northern Hemisphere are in the middle of autumn, those in the Southern Hemisphere are enjoying spring and anticipating summer. When the May issue is distributed, those seasons will be reversed. Editing the journals (*Ceramics: Art and Perception* and *Ceramics TECHNICAL*) has encouraged me to think even more globally than I did previously. When you travel this amazing globe, you (it is to be hoped) gain the perspective that we are so much more alike than we are different. With all of the violence in the world, it is more important than ever that we exercise acceptance of the ways in which we are different. At the recent General Assembly of the International Academy of Ceramics in Dublin, Ireland, this was evident. We welcomed our first (ever) new member from Pakistan, Alam Sheherezade. In traditional dress, Alam expressed her heartfelt appreciation for being elected to this international community of ceramics. She was embraced and welcomed by the members and we would expect nothing less.

This issue includes articles that also exhibit how much alike we are in our affinity for clay, how diverse we are in how we use it and how we travel the world to be stimulated and even to put ourselves out of our comfort zones. As examples, Antonella Cimatti of Italy reports on a symposium in Japan; A Feyza Çakir Özgundogdu of Turkey relates her experience in Zibo, China; Rolando Giovannini of Italy describes the work accomplished by Marc Leuthold (US) while in Faenza. Particularly touching in this issue is the account by accomplished artist Paul Chaleff on his extensive collaborations and his long-time friendship with the late Sir Anthony Caro.

In 2015, we will publish the 40th issue of *Ceramics TECHNICAL* and the 100th issue of *Ceramics: Art and Perception*. We are aware that many of our long-time subscribers have each and every issue that has been published. We appreciate your loyalty.

We now send the journals to 67 countries around the world. Sharing information worldwide is what keeps the field of ceramics as diverse, exciting and accepting as it currently is. We welcome articles of international interest on your technical and historical research, cultural events and exchanges, educational opportunities as well as the strategies and processes that you use in your work. I may have written this before in this column but if I had one wish, it would be to speak every language. Just imagine.



# Marc Leuthold in Italy



## Zauli as Muse

Above: Carlo Zauli. *Sala Anni 60*. 1960s. Years Room, vases. 1962 to 1967. Glazed white stoneware, Zauli's double walled vessels, wheel-turned advanced (late) work. Photo by Marc Leuthold.

Below: Marc Leuthold workshop at the Museo Zauli. 2013. Photo by MCZ - Faenza, Italy.

### *Rolando Giovannini relates Marc Leuthold's experiences in Faenza and Venice, Italy*

THE OPPORTUNITY TO VISIT ITALY DURING THE VENICE BIENNALE IS A COVETED EXPERIENCE FOR MOST ARTISTS the world over, but to also be invited to take up a residency at the Museo Carlo Zauli in Faenza<sup>1</sup>, during this period, would, in itself, be a dream come true. In July 2013, Marc Leuthold, New York artist, Professor and Head of Ceramics at the State University of New York, was so fortunate.

The Museo Carlo Zauli is today a museum dedicated to its namesake. Zauli was the preeminent Italian ceramics artist of the second half of the 20th century. Perhaps, the most extraordinary aspect of the Museo Carlo Zauli is how, even today, everything remains intact, original and complete. A time capsule, a faithful preservation of the master's studio, yet still a space for creative growth.

For the past 50 years, the Zauli studio has been the site of major events, a sort of *Last Supper* for many artists, such as Lucio Fontana, Arnaldo and Giò Pomodoro, Pine Spagnulo, the historian Giulio Carlo Argan, the novice Claudio Spadoni, as well as a large contingent of Japanese artists who began to arrive in the 1970s. Such interactions must have helped shape Zauli's development.

Matteo Zauli, the museum's Director, remembers opening the studio as a venue for artistic events soon after his father's death to give life to the museum, to enhance its collections and exhibition spaces. His goal has been to create an institution of experimentation and research. Matteo Zauli's programming has "given new vibrance to the rooms and libraries. The museum is in a continuous state of renewal rather than a static monument to the memory of the great master."







Since 2003, according to Matteo Zauli, the Zauli Museum, in collaboration with the Institute of Art and ISIA, has initiated a process for the development of ceramic art from a variety of perspectives. In order to promote ceramics in the broader context of contemporary art, residencies were given to Sislej Xhafa, Piero Golia, (in Vice versa Italian Pavilion selected by Bartolomeo Pietromarchi) and Diego Perrone, Yuri Ancarani (in The Encyclopedic Palace selected by Massimiliano Gioni), all at the Venice Biennale of 2013. In 2012, the museum decided to invite internationally renowned masters of ceramics – Jeff Shapiro (2012) and Marc Leuthold (2013, originally proposed by Antonella Cimatti).

#### THE RESIDENCY

Leuthold arrived in Italy via France where he had held master classes for two weeks in the atelier of Sandrine Rousseau at the Vallauris Institute of Art before continuing on to take up the Zauli residency in Faenza<sup>1</sup>, the most celebrated city of ceramics in Italy from which the term Faïence is derived. He was to spend a week living and working at the studio-atelier; discovering its hidden nooks and crannies, the movements of light and shadow on its stone architecture.

For Leuthold, Zauli is both “muse and source of inspiration”. As he retold it to this author, any influence of Zauli’s *oeuvre* had been initiated years before on a visit to the Sculpture, Objects, and Functional Art fair (SOFA) of 2003. He was “shocked by its scale and muscularity of form and rich shino-like surfaces. Zauli had a confident hand and did not feel compelled to subjugate the medium. His timeless, massive forms twist and meander with an alluring surface. Zauli’s work seemed somewhat out of place at SOFA NY, belonging, instead, in the Sculpture Garden of MoMA or at the Noguchi Foundation.”

Although Leuthold developed his art without any knowledge of Zauli (an artist whose importance to the field is comparable to that of Peter Voulkos), he acknowledges the synergies of their artistic paths when he states that both their art practices “evolved from wheel-generated vessels to

*Top left: Carlo Zauli. Installazione delle arate e delle zolle. 1976. Bronze and two sculptures on the side walls. 1982. Glazed white stoneware, triumvirate of Zauli sculptures in basement.*

*Photo by MCZ – Faenza, Italy.*

*Top right: Marc Leuthold briefing the workshop participants, July 2013.*

*Photo by MCZ – Faenza, Italy)*

*Above left: The artist participants and Marc Leuthold in the old kiln room of Museum Zauli.*

*Photo by MCZ, Faenza, Italy.*

*Above Right: The old kiln room.*

*Photo by Andrea Santucci.*

*Below: The workshop participants.*









non-objective sculpture". Further resonances can be found between Leuthold and Zauli in their aesthetic and gestural response to the material.

Many artists wish to dominate the medium; viewing faults such as tears and cracks as errors to be corrected. Alternatively, Zauli and Leuthold find that these 'problems' enhance the work, rendering the process less predictable, more of an act of collaboration with the material. Embracing cracks that emerged in the process of making, Zauli often created works through slumping and ripping the clay. Similarly, Leuthold finds that "the breaks and cracks open up the form in important ways." He will on occasion deliberately destroy the post-fired form in order to transform and give it a revitalised 'voice'. Commenting on the Zauli collection, Leuthold paid particular attention to the manifestation of this quality: "Early vessels were conservative and less original, later ones more experimental: beautiful volumetric forms – fertile and rich, already with the signature grey-white glaze with subtle flashes of red. In the same room was the masterpiece: a huge mandala-like form – thrown on both sides standing on end with a huge gaping crack. An impossible, monumental piece, perhaps 50 inches tall."

Sadly, the relationship to material process that is highly valued by both these artists has not been fashionable in an idea-driven art world. Relational Aesthetics, Post-structuralism, *trompe l'oeil*, technology and science-driven works are the order of the day and do not address the importance of process and touch.

In the 1980s, Zauli – influenced by German styles – became enamoured with an extraordinary black stoneware clay to the point of changing style, transitioning from 'white' to 'black' and creating numerous unglazed sculptures from it. He amassed a large amount of this black clay, which is now stored in the museum cellar. Owing to its precious nature, to date, only Shapiro and Leuthold have been invited to use it.

During his stay Leuthold used this clay to create several non-objective sculptures in honour of the Zauli family – the artist and his children. His comment on the nature of this clay that it was "rich . . . and cohesive in a way that I have never experienced" seems also to be testament to the artistic life of Zauli and his son Matteo's dedication to the endurance of his father's legacy and also a subtle acknowledgement of Zauli's daughter, Monica, who



*Facing page: The artist Piero Paolo Mazzotti, FOS Ceramiche in Faenza.*

*Looking at Leuthold work made of Carlo Zauli clay. Photo by Marc Leuthold.*

*Above: Carlo Zauli. Ruota Strappata. 1967. Glazed white stoneware. 122 x 124 x 42 cm. Photo by MCZ – Faenza, Italy.*

*Below: Marc Leuthold, the artist Muky (Wanda Berasi) and Matteo Zauli. Photo by MCZ – Faenza, Italy.*







Above left: Carlo Zauli. *La cantina delle argille*. The cellar of the clay and on the triumvirate of Zauli sculptures in basement.

Above right: Ron Nagle. *Particolari dell'installazione (Detail)*. 2008/2013. All works ceramic and mixed media. Giardini, 55th International Art Exhibition, Il Palazzo Enciclopedico, la Biennale di Venezia. Photo by Francesco Galli, courtesy of la Biennale di Venezia.

Below: Jessica Jackson Hutchins. *Rondamoo*. 2011/2013. Plaster, collage, acrylic marker, fabric and glazed ceramic. Arsenale, 55th International Art Exhibition, Il Palazzo Enciclopedico, la Biennale di Venezia. Photo by Francesco Galli, courtesy of la Biennale di Venezia.



sat in on several of his workshop sessions. His admiration for her craft also reveals the attention he granted his surroundings in providing a reverent inspiration for the artworks he was to produce while there.

A noted architect, Monica Zauli has designed the exhibits and renovated the spaces. No detail was too small for this sensitive designer. Even the basement was carefully altered. There, against a backdrop of decades old, bagged raw materials, she sited a dramatically lit triumvirate of non-objective sculptures.

#### THE WORKSHOP

While immersing himself in the structure and contents of the Zauli Museum, Leuthold also spent some of his time in the original studio-lab of Zauli imparting the wealth of knowledge he has gained through 25 years of his own art practice. Working alongside Leuthold, participants (under the coordination of Cristina Casadei) constructed forms and dried them to a leather hard state, before later carving. He demonstrated techniques including marbleising and carving clay. He also presented

lectures to complement technique. Participants, at first frustrated by this subtractive approach, gradually internalised the techniques in a deeper way, thereby reinterpreting and extending their own artistic voices.

Of Leuthold's practice and his approach to teaching, Monica Zauli observed his "exceptional sensitivity which also transmits in a non-verbal way. There is a veritable depth of feeling to his understanding. Leuthold seems to form a bond with the ceramic material at an almost cellular level." Every detail of his process is investigated thoroughly in its innermost form and this is reflected in the manner in which he imparts knowledge and in the forms he produces. One feels as if one is catching a glimpse of the first stirrings of the universe.

#### VISITING VENICE

Later during the visit, Leuthold and I travelled together to the *Venice Biennale*. In the midst of a hot July, Venice swarming with tourists, we took a water-taxi to the Biennale campus.

Not infrequently, talking to artists, art critics, scholars and journalists, one wonders if an artistic event is interesting or not. The *Venice Biennale*, the complexity and the landscape that offers both the contemporary and *avant-garde* world, can not be catalogued within ordinary parameters. One goes, watches, reads and perceives stimuli, sometimes feeling an affinity or involvement with the innovation. The art evolves, the poetry intertwines and mingles. The works become all-inclusive; a fusion of the entire experience.







Recently, the art world has turned its eye and heart to the field of ceramics and this has resulted in a greater presence of ceramic based works in this current *Biennale*. For artists such as Leuthold, it is a chance to ruminate on a broader reflection of the 'face' of ceramics.

Among the artworks was a room of Ron Nagle sculptures. Here, Leuthold was able to witness the culmination of a stalwart's practice and commented that "None of these new Nagles were pots – a logical direction for this artist whose work seemed ever more tenuously tied to the vessel." Of the mixed media ceramic sculptures of Jessica Jackson Hutchins who represents a new breed of ceramic art, he recognised the balanced tension of aesthetics and the masking of skill: "Ugly and beautiful, these sloppy sculptures are technical *tours de force*. *Armchair* has an impossibly formed stomach like ceramic volume draped over both sides of the back of a ratty old American wingback chair." He also showed an appreciation for the primal beauty of the series of works, *Oldest Living Things* by Shinichi Sawada, an outsider artist from Japan and the timeless, alchemical action of *Ossido Ferrico* by Francesca Grilli, a large sheet of slanted steel with a slow drip of water creating an enormous evolving oxidised painting on the steel surface.

A creative act is never static; always excavating the past and tilling the future; every element has a particular value; a prodigious energy; each steering the thought-process, facilitating new associations, experimentation and complexity. As such the Zauli experience and the *Venice Biennale* of 2013 were to subtly influence Leuthold's subsequent residency and exhibition at the Sydney College of the Arts at the University of Sydney, Australia in November, 2013. The final installation perhaps incorporated a greater urgency and rawness in the gestural and carved porcelain portraits than ever before and this was intensified by the artist's request that the audience slash through a large paper tent to reveal a lattice of hanging slashed paintings and the ceramic forms of the inner sanctum.

We carry our experience with us. Perhaps, for artists such as Marc Leuthold, who can focus so astutely on the haecities of a present moment, the burden is richer and the creative act that results, enduring.

#### ENDNOTES

1. This city is also the seat of the International Museum of Ceramics (MIC) and the Ballardini Institute for Ceramic Arts (now Liceo Artistico per Design). MIC, directed by Claudia Casali, hosts the *International Competition of Contemporary Ceramic Art*, which is now in its 59th year.

Rolando Giovannini is currently Professor at Brera Academy of Fine Arts, Milan.  
Translated by John Wheatley

Above left: Shinichi Sawada. *Opere in mostra alla Biennale Arte. 2013. Terracotta. Arsenale, 55th International Art Exhibition, Il Palazzo Enciclopedico, la Biennale di Venezia, Collection l'Art Brut, Lausanne, Photo by Francesco Galli, Courtesy of la Biennale di Venezia.*

Above right: Marc Leuthold. *Torture installation. Photo by Marc Leuthold.*

Below: Monica Zauli with Zauli's *Torn Pottery Series Vaso Sconvolto. 1976. Glazed white stoneware.*

*On the wall, Vasi Sconvolti. 1977.*

*Glazed white stoneware. Photo by Marc Leuthold.*





Architectural Ceramics & Tiles by Shino Toseki

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- 釉薬です。すべる場合があります。施工場所にご注意ください。
- ご注文の際は、在庫と納期をご確認ください。
- 記載されている価格には材料代は含まれていません。別途送料がかかります。
- 記載されている価格には消費税は含まれていません。別途消費税の負担をお願いします。

※この商品は注文生産品  
です。ご注文の数量は  
は納期をご確認ください。

## ■ 標準役物 形状・寸法(mm)

片面取り AGN-300-R



1600 円/枚



# ARTIST SERIES

ROLAND GIOVANNINI ローランド・ジョバンニーニ



## ■ 転調



AGN-300-10L



AGN-300-11L



AGN-300-100L



AGN-300-10W



AGN-300-11W



AGN-300-100W

300角

## ■ 形状・寸法(mm)



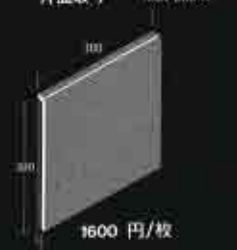
材質:陶器質/施釉 役物:あり 目地幅(標準):6~10mm 成型:乾式プレス成型

実寸法(mm)	厚さ(mm)	必要数/㎡	入数/箱	重量/箱	標準価格/㎡	標準価格/枚
レリーフ300×300	12	11枚	11枚	17kg	21,800円	1,980円
フラット300×300	10	11枚	13枚	20kg	12,100円	1,100円
役物:井面版300×300	10	11枚	1枚	1kg	1,600円	

- 重量による色合いがあります。
- 焼き上げ場所が若干あります。
- 施釉ですので、お掃除が簡単です。施工現場にご注意ください。
- ご注文に際し、在庫と納期をご確認ください。
- 記載されている価格は材料代だけです。別途おおよその施工費は含まれていません。
- 記載されている価格には消費税は含まれていません。別途消費税の金額をお知らせいたします。

※この商品は注文生産品です。ご注文の数量は納期をご確認ください。

## ■ 標準役物 形状・寸法(mm)





ROLAND GIOVANNINI ローランド・ジョバンニーニ



## ■ 野生の荷 香



AGN-300-166



AGN-300-17G



AGN-300-100G



AGN-300-16P



AGN-300-17P



AGN-300-100P



AGN-300-15W



AGN-300-17W



AGN-300-100W

■ 形状・寸法(mm)



材質:陶器質/施釉 役物:あり 目地幅(標準):6~10mm 成型:乾式プレス成型

実寸法 (mm)	厚さ (mm)	必要数/㎡	入箱/箱	重畳/箱	標準価格/㎡	標準価格/枚
レゾール300×300	12	11枚	11枚	17kg	21,800円	1,980円
フラット300×300	10	11枚	13枚	20kg	12,100円	1,100円
波板片面取300×300	10	11枚	1枚	1kg	1,600円	

- 需要による価格が異なります。
- 地域上り卸売が若干あります。
- 価格です。で、すべてのことが決まります。随工場所に注目ください。
- ご注文に際し、在庫と納期をお確認ください。
- 印刷されている価格には材料代だけです。送料別途必要です。
- 印刷されている価格には消費税は含まれていません。別途消費税の金額をお知らせします。

■ 標準役物 形状・寸法(mm)  
片面取り AGN-300-41



※この商品は生産注文品です  
 のでご採用の場合は納期  
 をご確認ください。



# ARTIST SERIES

ROLAND GIOVANNINI ローランド・ジョバンニ



## ■ 波



AGN-300-20L



AGN-300-100L

## ■ レリーフ



AGN-300-23C



AGN-300-100C



AGN-300-20W



AGN-300-100W



AGN-300-23W



AGN-300-100W

300角

## ■ 形状・寸法(mm)



材質:陶器質/施釉 役物:あり 目地幅(標準):6~10mm 成型:乾式プレス成型

実寸法(mm)	厚さ(mm)	必要数/m <sup>2</sup>	入数/箱	重量/箱	標準価格/m <sup>2</sup>	標準価格/枚
レリーフ300×300	12	11枚	11枚	17kg	21,800円	1,980円
フラット300×300	10	11枚	13枚	20kg	12,100円	1,100円
役物片面型300×300	10	11枚	1枚	1枚	—円	1,600円

- 波による色合いが異なります。
- 顔色上げ顔色が若干異なります。
- 箱組ですのど、すべる場合があります。施工場所にご注意ください。
- ご注文に際し、在庫と納期をご確認ください。
- 記載されている価格は材料のみです。運送費および施工費は含まれていません。
- 記載されている価格には消費税は含まれていません。別途消費税の負担をお願いいたします。

※ この商品は注文生産品です。  
そのため二度目の場合は納期をご確認ください。

## ■ 標準役物 形状・寸法(mm)

片面取り

AGN-300-R



1600 円/枚



作家シリーズ  
日本の彩  
モザイク

'86-'87



# ARCHITECTURAL CERAMICS & Tiles

ニーノ・カルーソ

ボンベオ・ピアネッツォーラ

ローランド・ジョバンニーニ

モーシリーズ

日本の彩

伊万里



志多陶石



# ARCHITECTURAL CERAMICS & Tiles

## |1986▶1987|

タイルは いま、新時代

### ARTIST 作家シリーズ

- 2—ニーノ・カルーソ 壁面に交響する幾何学的造形美  
反復と量感による“静寂の区域”
- 8—ボンベオ・ピアネッツォーラ 周りとの調和を考える「シンプルさ」  
空間に静かな知性を与える繊細なレリーフ
- 12—ローランド・ジョバンニーニ レリーフはイメージ多彩  
空間に豊かな対話が始まります
- 22—モーシリーズ 心優しきファニー・アート  
“MOO”シリーズ

タイルは いま、新時代

### 日本の彩

- 28—日本の彩 色を超えた彩たち

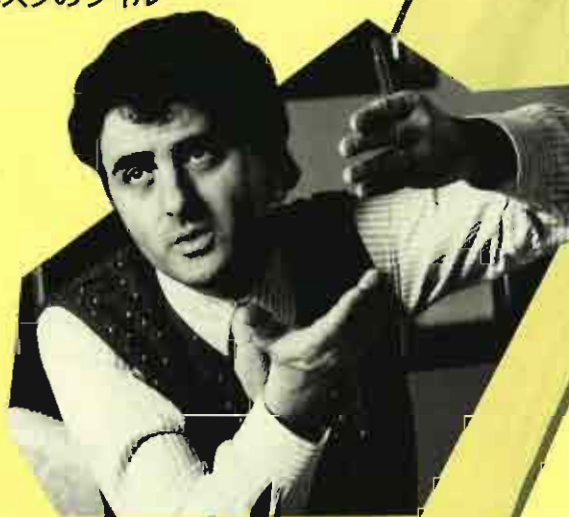
タイルは いま、新時代

### MOSAIC モザイク

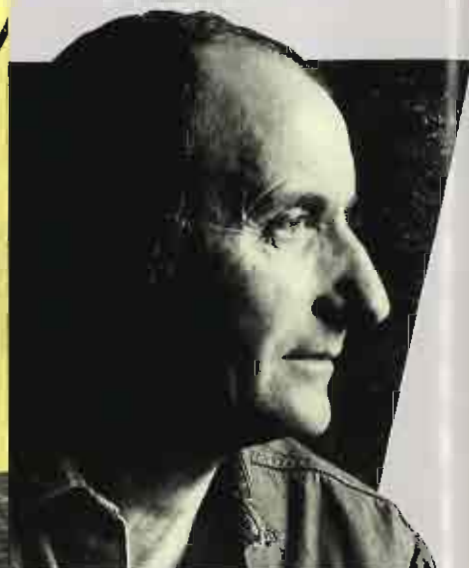
- 32—伊万里 磁器のつやと白を生かし鮮烈な彩画で完成  
可憐な表情で世界を席卷する  
ネオ・ジャパネスクのタイル



[ニーノ・カルーソ]



[ローランド・ジョバンニーニ]



[ボンベオ・ピアネッツォーラ]

建築空間に共鳴する

アーティストの個性、日本の感性



シリーズ名	名称	形状・寸法(mm)	磁器質	陶器質	磁器質	内 壁 用	内 床 用	外 壁 用	外 床 用	掲載頁
<b>作家シリーズ/ARTIST SERIES</b>										
カルーソ		440×340	●	◎	×	△	×	×	CARUSO	2
		220×100	●	◎	×	△	×	×		2
ピアネッツォーラ	レリーフ300角		●	◎	△	△	×	×	PIANEZZOLA	8
	フラット300角		●	◎	△	△	△	△		8
ジョバンニーニ	レリーフ300角		●	◎	△	△	×	×	GIOVANNINI	12
	フラット300角		●	◎	△	△	△	△		12
モー	200角		●	◎	○	×	×	×	MOO	22
<b>日本の彩</b>										
日本の彩	300角		●	○	◎	×	△	△	NIHON NO IRO	28
<b>モザイク/MOSAIC</b>										
伊万里	327×255(1シート)		●	◎	○	×	×	×	IMARI	32

用途の適正度(四段階で表示しています)

- ◎：最適である
- ：使用可能である
- △：設計・施工上、注意を要す
- ×

×：不適当である

[元永定正]

#### 作家シリーズ・品番の見方

#### ニーノ・カルーソ

#### ジョバンニーニ品番



GN-1-M  
●色  
●品番  
●1枚あたりの材料価格  
●1枚あたりの材料価格

1,980 円/枚  
21,800 円/m<sup>2</sup>

SNC-1/D  
●色  
●品番  
●レリーフ形状  
●品名

150,000 円/m<sup>2</sup>  
●m<sup>2</sup>あたりの材料価格

#### 生産区分とマーク

生産区分は、常備在庫品、限定在庫品、非常備在庫品に分類して表示してあります。

限定在庫品：× (品番右側にマーク表示)

●限定在庫品は、在庫量に限りがありますのでご注文の際に当社各営業所にお問い合わせください。

#### 用途別マーク

- ➡：内壁用  
ビルおよび一般住宅の内装壁用
- ⬇：内床用  
応接間、浴室、水まわりなどの内装床用
- ➡：外壁用  
ビルおよび一般住宅の外装壁用
- ⬇：外床用  
舗道やビル、一般住宅の外部床用

用途の適正度(四段階で表示しています)

- ◎：最適である
- ：使用可能である
- △：設計・施工上、注意を要す
- ×

×：不適当である

#### ご注意とお願い

- このカタログに掲載しました製品は、1986年7月1日現在のものです。製品によっては、改良のため、仕様に若干の変更を加えることがありますので、あらかじめご了承ください。
- とくに輸入タイルの場合、予告なしに廃版になったり、時期により品切れを生じる場合がありますので、あらかじめご了承ください。
- カタログに印刷された色と実物とは若干違うことがあります。ご決定に際しては、できるだけショールームなどでご確認ください。
- 製品によっては、さらに詳しい実物サンプル見本帳などを用意しています。お問い合わせください。
- その他、製品に関しては、最寄りの当社各営業所、出張所に、何なりとお気軽にお問い合わせください。



# ROLAND GIOVANNINI

ローランド・ジョバンニーニ

レリーフはイメージ多彩  
空間に豊かな対話が始まります

Various relief designs with affluent image.  
Colorful conversation appearing on the wall.

「ぶどう酒の瓶」のような具象的なモチーフから、「転調」のように抽象的な構成まで、ジョバンニーニのタイルはイメージ多彩。その斬新な意匠と明確な輪郭を持ったレリーフは壁面に力強い存在感を与えてくれます。

——レリーフは表面に造形感を与えると同時に、接する人が視覚、触覚の両者を通して知覚する感動によって表面の印象に変化をもたらす。——ジョバンニーニの“表面”に対する哲学が生み出した壁面は、空間と豊かな対話を始めます。







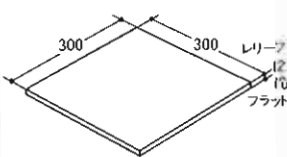


住宅 ● House

設計:坂田建築設計事務所 施工:畠中工務店 タイル施工:西村タイル店 使用タイル:ジョバンニーニ



## ジョバンニーニ



形状・寸法(mm)

実寸法(mm)	厚さ(mm)	必要数/㎡	入数/箱	重量/箱
レリーフ 300×300	12	11 枚	11 枚	17 kg
フラット 300×300	10	11 枚	13 枚	20 kg

材質:陶器質/施釉 役物:あり 目地幅(標準):6~10 mm 成型:乾式プレス成型  
(平物に片面取りがあります)

- 窯変による色幅があります。
- 焼き上げ誤差が若干あります。
- 施釉ですので、ずれることがあります。施工場所にご注意ください。
- ご注文に際し、在庫と納期をご確認ください。



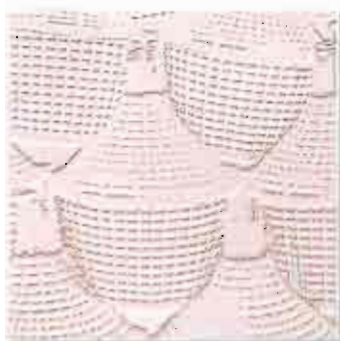
	relief	flat
Size	: 300×300×12 mm	300×300×10mm
M <sub>2</sub>	: 11 pcs	11 pcs
Carton	: 11 pcs	13 pcs
	: 1 M <sup>2</sup>	1.1 M <sup>2</sup>
	: 17 kgs	20 kgs

Body Material: earthenware (glazed)  
Trims: available

已記されている価格には材料代が含まれます。  
運送費および施工費は含まれていません。



## ぶどう酒の瓶 Damigiane



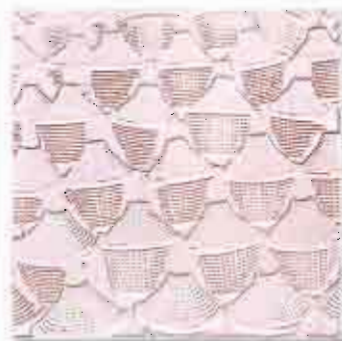
GN-1-M

1,980 円/枚 21,800 円/㎡



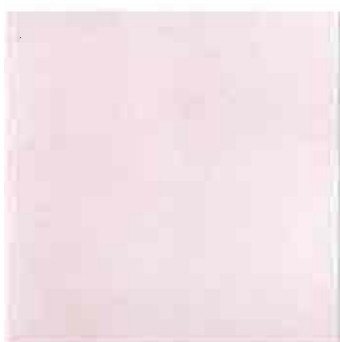
GN-2-M

1,980 円/枚 21,800 円/㎡



GN-3-M

1,980 円/枚 21,800 円/㎡



GN-100-M

1,100 円/枚 12,100 円/㎡

マロンピンク



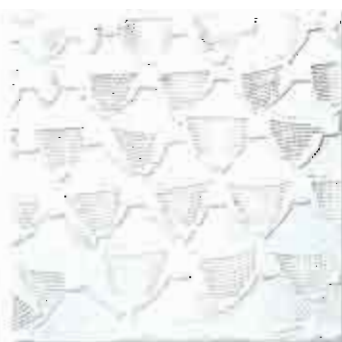
GN-1-W

1,980 円/枚 21,800 円/㎡



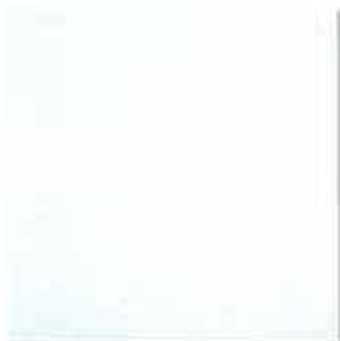
GN-2-W

1,980 円/枚 21,800 円/㎡



GN-3-W

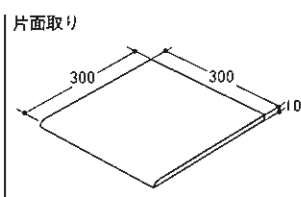
1,980 円/枚 21,800 円/㎡



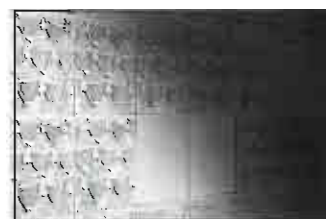
GN-100-W

1,100 円/枚 12,100 円/㎡

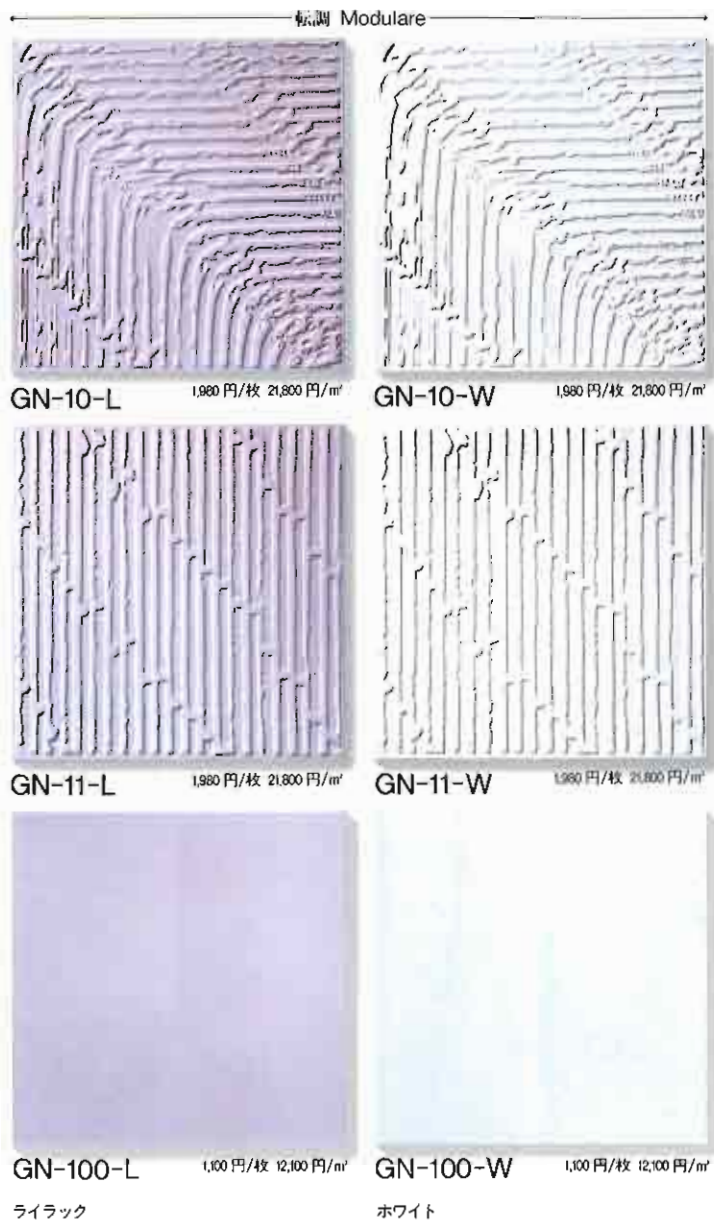
ホワイト



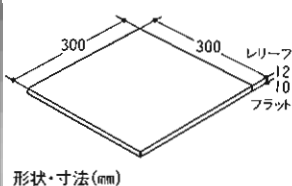
[標準役物] 形状・寸法 (mm)







## ジョバンニーニ



実寸法 (mm)	厚さ (mm)	必要数/m <sup>2</sup>	入数/箱	重量/箱	
レリーフ 300×300	12	11 枚	11 枚	17 kg	
フラット 300×300	10	11 枚	13 枚	20 kg	

材質: 陶器質/施釉 役物: あり 目地幅 (標準): 6~10 mm 成型: 乾式プレス成型  
(平物に片面取りがあります)

- 窯変による色幅があります。
- 焼き上げ誤差が若干あります。
- 施釉です、すべる場合があります。施工場所にご注意ください。
- ご注文に際し、在庫と納期をご確認ください。

	relief	flat
Size	: 300×300×12 mm	300×300×10mm
M <sub>2</sub>	: 11 pcs	11 pcs
Carton	: 11 pcs	13 pcs
	: 1 M <sup>2</sup>	1.1 M <sup>2</sup>
	: 17 kgs	20 kgs
Body Material	: earthenware (glazed)	
Trims	: available	

記載されている価格は材料代だけです。  
運送費および施工費は含まれていません。

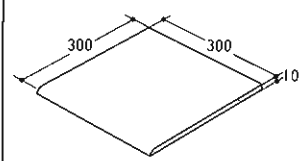


京都府舞鶴総合庁舎 ●Municipal Office

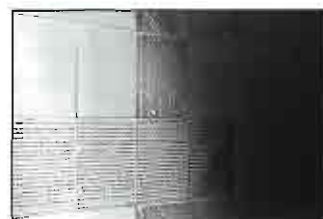
設計: (株)吉村建築事務所 施工: 田中・大滝・高田・吉田共同企業体 タイル施工: 長谷川タイル工業(株) 使用タイル: ジョバンニーニ



片面取り



【標準役物】 形状・寸法 (mm)





野生の茴香 Finocchio Selvatico



GN-16-G 1,980 円/枚 21,800 円/m²



GN-16-P 1,980 円/枚 21,800 円/m²



GN-16-W 1,980 円/枚 21,800 円/m²



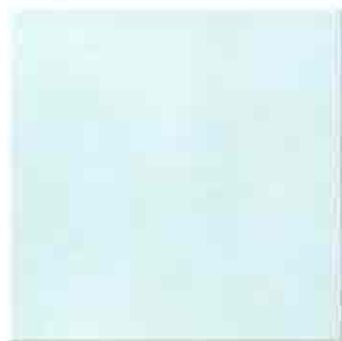
GN-17-G 1,980 円/枚 21,800 円/m²



GN-17-P 1,980 円/枚 21,800 円/m²



GN-17-W 1,980 円/枚 21,800 円/m²



GN-100-G 1,100 円/枚 12,100 円/m²

パステルグリーン



GN-100-P 1,100 円/枚 12,100 円/m²

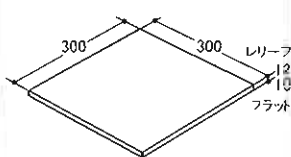
ベールベージュ



GN-100-W 1,100 円/枚 12,100 円/m²

ホワイト

ジョバンニーニ



形状・寸法 (mm)

実寸法 (mm)	厚さ (mm)	必要数/m²	入数/箱	重量/箱
レリーフ 300×300	12	11 枚	11 枚	17 kg
フラット 300×300	10	11 枚	13 枚	20 kg

材質: 陶器質/施釉 役物: あり 目地幅 (標準): 6~10 mm 成型: 乾式プレス成型  
(平物に片面取りがあります)

- 窯変による色幅があります。
- 焼き上げ誤差が若干あります。
- 施釉ですので、すべる場合があります。施工場所にご注意ください。
- ご注文に際し、在庫と納期をご確認ください。

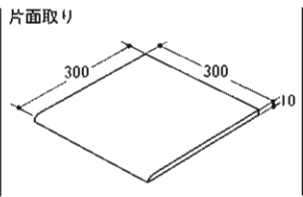


	relief	flat
Size	: 300×300×12 mm	300×300×10mm
M <sub>2</sub>	: 11 pcs	11 pcs
Carton	: 11 pcs	13 pcs
	: 1 M²	1.1 M²
	: 17 kgs	20 kgs
Body Material	: earthenware (glazed)	
Trims	: available	

※ 記載されている価格はいずれも税別です。  
※ 運送費および施工費は含まれていません。



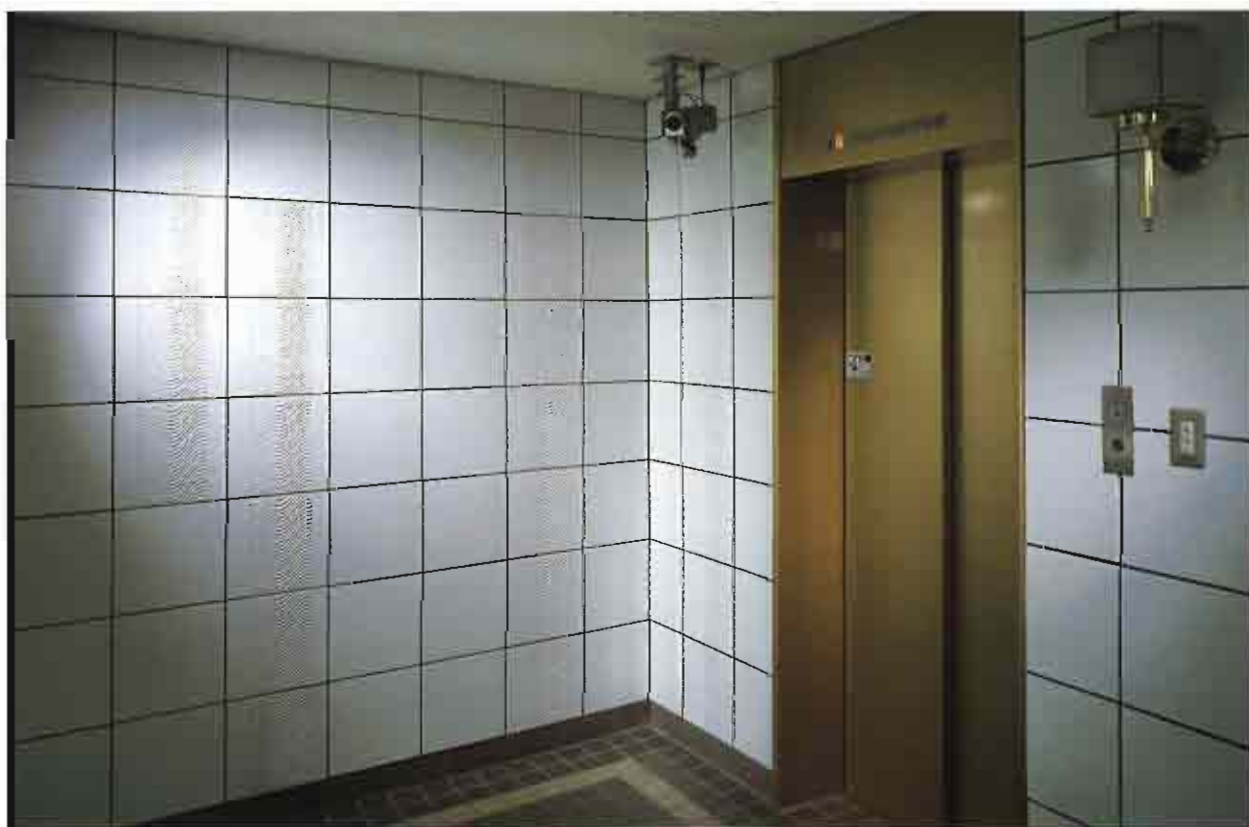
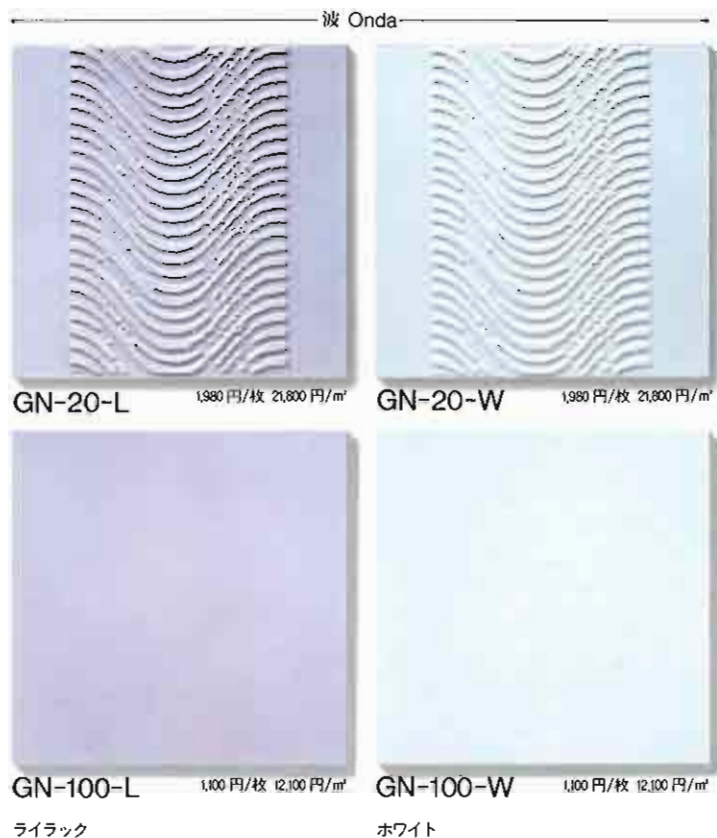
いわき市内郷コミュニティセンター ● Community Center  
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〔標準役物〕 形状・寸法 (mm)

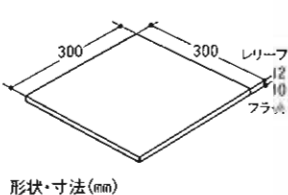






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## ジョバンニーニ



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レリーフ 300×300	12	11 枚	11 枚	17 kg	
フラット 300×300	10	11 枚	13 枚	20 kg	

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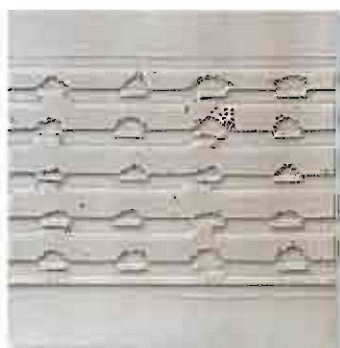
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Size	: 300×300×12 mm	300×300×10mm
M <sub>2</sub>	: 11 pcs	11 pcs
Carton	: 11 pcs	13 pcs
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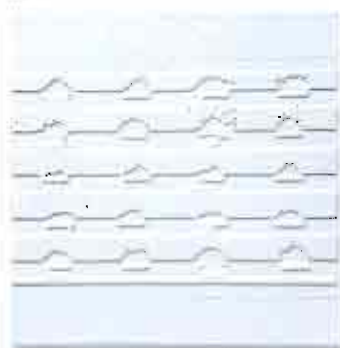


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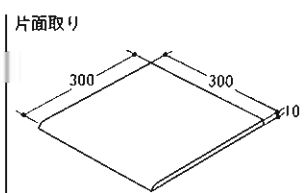
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【標準役物】形状・寸法(mm)





# Ceramics TECHNICAL

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Curtis Benzle

Detail of Blaze Benzle

Photo by  
Curtis Benzle





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The 44th General Assembly of the International Academy of Ceramics, hosted by Ateliers d'Art de France, was held in September in Paris. Forty ceramics exhibitions were hosted in galleries and museums throughout the area, including the members' exhibition at the Sèvres Ceramics Museum. The local committee deserves much credit for their planning and execution of this large undertaking, which was attended by approximately 250 members and non-members from throughout the world. With the meeting being held every two years, the Council has announced that the 2012 General Assembly will be held in Santa Fe, New Mexico, US; and the 2014 General Assembly will be held in Dublin, Ireland. Dates will be forthcoming. Pre- and post-trips at these upcoming assemblies will give attendees an opportunity to see more of the host country's contemporary and historical ceramics offerings as attendees were able to do in France. Members and non-members are welcome to attend the conference events.

At the above conference and at other places where ceramic artists gather to share their research, techniques and skills, there is often discussion about how fortunate we are as ceramists to have so many who are willing to demonstrate, to distribute glaze and clay body recipes, to trouble shoot on technical issues and to share knowledge in general. Not all media in the arts have this same generosity of spirit. The field of ceramics is broad and deep. We will each spend a lifetime working toward solutions to our own individual ceramics issues and the sharing of this research, as ceramists are accustomed to doing, creates a uniquely close-knit and peaceful international community.

In this issue of *Ceramics TECHNICAL*, there are articles from or about Japan, Denmark, Korea, the US, China, New Zealand, Turkey, Australia, Israel, Hungary and Mexico. The articles cover such topics as woodfiring, filter pressing of clay, paperclay, glazed concrete, historical research, clay body inclusions, pigment raw material in stoneware, workshops, computer aided design of ceramics and international ceramics educational methods. We are now mailing or distributing our two titles (*Ceramics TECHNICAL* and *Ceramics: Art and Perception*) to 65 countries throughout the world.

The field of ceramics has, perhaps, never been so broad, with artists designing for industry, others doing more ephemeral work and seemingly, all possible areas in between. News releases in the back of this issue present new materials for ink jet printing on tiles of varying thicknesses and L&L Kiln Mfg, Inc announcing new 'eQuad-Pro' Production Kilns. We welcome your articles and news releases on your technical and historical research as well as suggestions on issues that you would like to see us cover. Please let us hear from you.



# Ceramic Camp



## *Rolando Giovannini relates his experience at an ancient kiln site in China*

*The Opening Ceremony of the Camp. The artists signed a tile as a symbol of the initiation; the group of artists pictured from left: He Yonghao, Xie Jinlin, Rolando Giovannini, Wei Hua, Lu Bin, Tan Hongyu, Mr. Dailun Qiu, Erik Roreu, Antonella Cimatti, Kim Hyeog Soo, Kim Saeng Hwa, Ciji Zhang, Kim Dong Jun, Yoon Ji Yong, Li Jingjing, Chen Guanghui, Mr. Chao He Xu and Meren Zu (Bobo).*

IT IS REALLY QUITE AN HONOUR: TO COME FROM THE COUNTRY where the explorer Marco Polo was born and from the State Art Institute of Faenza to participate in Foshan (South East China) at an international workshop, immersed in a park entirely dedicated to the antique culture of ceramics. The 'Holy Land' Park in Shiwan includes a lake, a museum with antique collections, a contemporary gallery, an arts centre for teaching art to children, various extraordinary historical art studios and numerous 'small figurine' production sites. Also included are an ancient village with typical buildings from the Ming and Qing dynasties, a temple dedicated to the God of the North, numerous open air sculptures in different materials and an impressive building for artists in residence. Above all, however, is the presence of the enchanting dragon kiln, which has been woodfiring for over 500 years. Among other things, it has also been connected to industrial production, with expository and commercial fields dedicated to the art of mosaics, sanitary fixtures and tile production. There are numerous show rooms which exhibit the most avant-garde industrial commercial pieces.

The fascination of ancient Chinese ceramics culture had already been imparted to us at our Italian ceramics school; where, included in the didactic





curriculum, are some Chinese ceramics and porcelain production techniques and the sequence of styles throughout the most important dynasties century after century.

The invitation was for the 2009 Nanfeng Kiln International Ceramic Work Camp held in Foshan, Guangdong, from 15 to 30 August, 2009, at the 1506 Creativity City with the Chairman, Mr Dailun Qiu. There were 16 artists from different parts of the world: from China there were, the Artistic Director Wei Hua and Tan Hongyu, both Professors at the Academy of Fine Art of Guangzhou; Lu Bin, Professor at the Nanjing Art Institute (noted in Italy for his award at the 52nd *International Ceramic Art Competition* in Faenza); Chen Guanghui from Shanghai and three young artists, Li Jingjing, Xie Jinlin and He Yonghao. Then from Korea there were Kim Hyeog Soo with one of his Chinese students, Ciji Zhang; and the young Yoon Ji Yong, Kim Dong Jun, as well as Kim Saeng Hwa, a Korean artist who makes her living with her own atelier in Foshan. From Europe, the Swede Erik Roren was there, well-known for his urban installations and public art projects. There were also two Italian artists from Faenza: Antonella Cimatti, teacher of Design at the State Art Institute; Ballardini G and myself. All of the artists at the Camp contributed in the artistic and creative activities with popular and theoretical aspects through lessons and conferences. The lessons were carried out by means of slide shows dealing with topical themes or about research regarding the art and technology of ceramics according to the culture and traditions of each country represented. Also, panoramas and critical visions were presented on contemporary art trends, such as the development of design in Europe and ceramics for architecture and urban furnishings.

The synthesis of knowledge and different languages (it was sometimes necessary to explain oneself using all four; Chinese, Korean, English, French) were the key points of this new international experience; the Camp was set up as a place of exchange of consolidated technical and artistic skills assisted by an extraordinary staff made up of lab assistants coordinated by Meren Zu (Bobo) and by young planners and designers available to assist with research. Official translations also played a part, carried out by Miss Sunny for the English speakers and by the artist, Kim Saeng Hwa, for the Korean ones.

The organisational capabilities of the Director and creator of the project, Qiu, made it possible to give life to sculptural pieces within just a few days, which have since remained as a legacy of the occasion. The proceedings of the event were carried out with a detailed and precise protocol: first there were presentations of the ateliers and of the equipment at our disposition. Even just the choice of work table and its location including tools and materials gave the idea of the approach that each artist and sculptor wished to take.

This was followed with a technical meeting. The Advisor of Technology, Clay and Glazes for use in the dragon kiln and the Camp itself explained each application to all artists involved. This was the most loved part of the ceramists, where ways of working join and intersect. It was an international



*Top left: Technical meeting on the first day. Mr. Chen Chao, assisted by his staff, briefs the participating artists. From left: He Yonghao, Meren Zu (Bobo), He Junwu, Chen Chao, Li Jingjing, and Sunny. The designer Xie Jinlin (collaborator on the large scale waterfall sculpture entitled Toilet Waterfall, October 2009), is present in the photo, but being covered by a colleague in the foreground.*

*Top centre: Erik Roren and his piece. Includes bamboo rods 5 metres in length.*  
*Top right: Professor Wei Hua. This piece requires the assembly of numerous statues in varying dimensions, made from moulds from plastic models.*  
*Above: Toilet Waterfall. The sculpture measures 100 metres long and five metres tall and was designed by Chinese artist Shu Yong. 1506 Creative City, Foshan, October 2009.*





Top left: Antonella Cimatti. Creating two of the five elements that comprise her sculpture. Syringe extrusion with liquid porcelain on a refractory slab.

Top centre: The Ancient Dragon Kiln of Foshan, Guangdong. Note the diverse inclinations of the kiln which has been built into a small hill.

Top right: Kim Dong Jun. Young Korean artist showing the base of his large sculpture with a particular fragmented effect.

Above: Tan Hongyu. Artist from China sitting at the foot of her plastic arch relief composition; the sculpture is comprised of many parts which come from premade moulds.

The fascination of ancient Chinese ceramics culture had already been imparted to us at our Italian ceramics school, where, included in the didactic curriculum, are some Chinese ceramics and porcelain production techniques and the sequence of styles throughout the most important dynasties century after century.

language rooted in the knowledge of the basics of chemistry and of how to work and model the clay on the basis of an artistic idea. The know-how of processes sometimes gives suggestions and allows for changes to the original project itself, with variations in the program that in certain cases reveal themselves to be brilliant and possible only in that specific context.

During the meeting, comparison charts were provided of the 21 different glazes available and best adapted for the dragon kiln; these contained visual indications of colour, the descriptions of the vitreous coatings, model descriptions, their codes, colours, notes on dishwasher use, whether best fired in the dragon kiln or gas, the temperature, the glaze ingredients, the components of the earth (clay and mixtures), the characteristics and descriptions of the glazes with hints regarding technical applications, such as thickness, fusibility, metallisation, transparency and others according to the specific glaze. Notes were distributed with over 300 entries in English and Chinese regarding technical and ceramics terms, entitled *Ceramics Terminology*, a precious document, not only for communication but also based on the selection of terms. One was able to comprehend the vastness of knowledge of techniques; in fact the glossary contained within was itself a design aspect, a way of seeing things as they were, even if it was only just a simple list of translated words.

There were three clays at our disposal: the first, Coarse Clay, is well adapted for the creation of large sculptures with a high resistance capacity but not much plasticity. The second, called Semi-coarse Clay, is adapted for making sculptures 40-50 cm tall. Its low fire resistance capacity is inferior to that of the previous one but with more plasticity. The third, Fine Clay, could be used for ceramics with extremely detailed modelled designs and for pieces of about 40-50 cm high. Its bearing capacity is inferior to the Semi-coarse Clay but it has a lot of plasticity. All have a high percentage of *montmorillonite* (from 80 to 90 percent). These three clays were all able to be mixed and employed for use in large scale sculptures. The glazes and their technical applications were suggested for all three types.

To complete the panorama, there was a white stoneware already prepared for slip casting and a white porcelain which was also able to be used in this way or otherwise with the 'slip trailing' technique as was interpreted by the artist, Cimatti. The firing temperature for all of the clays is from 1250-1280°C, with the long mono firing of the dragon kiln in mind, the highest temperatures were nearest the top. These firing structures were extraordinary, both in the way in which they worked to full capacity and how they incorporate a cyclical nature, large scale production and energy savings.

The history and the structure of the renowned dragon kiln in Foshan is interesting and truly particular, as it has been illustrated and recounted by experts. Situated on the banks of Dongping of the ancient city of Shiwan, Guangdong, the Ancient Nanfeng Kiln was built in the Zhengde period of the Ming Dynasty (1506-1521 AC). Its firing has not been interrupted and it has been operating for over 500 years. It is the oldest dragon kiln in China





and perhaps the world. The place where it is situated is seen as an important national cultural site, heritage of the State Council and is noted in the *Guinness Book of World Records*, cited as a "live cultural relic, an unmovable national treasure".

Traditionally, people of that place have called ceramics firing kilns, 'Shitwan'. There are many types of kilns but the most famous are the dragon kilns, since their form is that of an enormous sleeping dragon. Since the Qing Dynasty, there have been 107 dragon kilns but at the moment there are only three, of which the Ancient Nanfeng Kiln is the most famous. For almost 500 years, the flame has not gone out and it has been constantly in production. In this way, the kiln has been kept in complete working order without damage. Next to the kiln, with an enveloping embrace that appears to be protecting it, lives a 200 year old tree whose roots sink below the structure of the kiln and seem not to feel the effects of the high temperatures. As legend would have it, touching the roots brings good luck, which is in tune with the Taoist dynamic of Yin and Yang where the wood feeds the fire and the kiln helps to grow the tree: a perfect balance. Throughout the years, production has never ceased for repairs, although the chimney was built in modern times. The kiln is a total of 34.4 metres in length. There are 29 rows of fire holes (five for each row) on the kiln. The firing holes are used to feed the wood throughout the firing process. There are four openings on one side of the kiln for loading and unloading pieces. The layout and heat emitted during the combustion of the wood cause infinite changes to the clay and glazes. The dragon kiln is divided into upper, mid and lower sections with three temperature ranges (low, medium and high and varying from 900-1300°C) which are managed and controlled exclusively by the Kiln Master. To maintain an atmosphere of reduction, the Master of the kiln controls the duration and the extent to which it is heated as well as any changes to be made during the firing; only he knows how to make decisions with his expert eyes based on the constantly changing conditions within. The waiting period after the firing is 20 hours, as the kiln must cool down before it is ready to be opened. Every five days the cycle can be repeated, meaning that in a year, numerous firings are able to be carried out.

The varying slopes in different sections within are characteristic of the dragon kiln and establish maximum output for Foshan. In fact, depending on the angle and the slope produced, the kiln feeds the temperature and the passage of heat. The kiln operates with a flue, rendering maximum performance, the preheating of the secondary air allows for best combustion. The firing begins with large pieces of wood being burnt completely, then passing to smaller pieces until finally reaching a maximum temperature of up to 1280°C. With regard to the Camp, every artist produced a piece based on a previously defined project (which had been communicated via email), not smaller than 1.5 metres, adapted for inclusion and installation in the park. All of the works were finished on time, although they were fired later, due to the



Top left: Chen Guanghui, Professor from Shanghai, begins with thin slabs for making complex sculptures. The modelled parts were covered with engobe. Top centre: Professor Lu Bin from China, assembling his installation dedicated to the city of Foshan. The piece, before the execution phase, was preceded by a series of impromptu sketches, designed with pen and paper. Top right: The young Korean artist, Yoon Ji Yong demonstrates the final stages of his coiled sculpture which has been smoothed out. Above: Kim Saeng Hwa, artist from Korea who lives and works in Foshan, during the final stages of modelling this male figure. The piece is propped up by a support to avoid any deformations during the drying phase.





Above left: The young Chinese student, Ciji Zhang, completes her piece made up of geometric lines and modelled in the atelier. Behind Zhang, her Professor Kim Hyeog Soo, is working on his ceramic tower.

Above centre: Rolando Giovannini. His piece called for the insertion of a neon light that wraps the sculpture.

Above right: The monumental sculpture by Professor Kim Hyeog Soo, which was placed in the park. It is a tower expressed by means of an architecturally geometric composition, with texture and engobe effects. The Korean Master used a drill to create holes and indentations.



necessary time needed to dry.

The techniques presented by the artists were wide ranging: from mould making employed using preexisting antique moulds for Wei, as through large plaster mould components for Tan, to traditional modelling by Lu with a composition dedicated to the City of Foshan, by Kim Saeng Hwa with her production of human figures and by Yoon with the construction of a 'figurative composition'. Then the artist Kim Dong Jun used coil building for the creation of a monumental circular form. Finally, there was the use of slabs of different dimensions and thicknesses, such as the thin ones used by Chen to create his amorphous forms and the thick slabs used in the impressive geometric sculpture by Professor Kim Hyeog Soo, as well as Ciji Zhang, where on his column, he also added clay modelling.

The applications of different materials rendered certain pieces quite articulate and complex, including locally harvested stimulus, for example, the use of bamboo by Roren and an appropriated steel structure for Cimatti's sculpture. For Roren, the use of bamboo poles five metres in length ideally represented China's expansion in the world, starting with an architectural structure made out of a clay shield which was of high quality construction. On the other hand, Cimatti wanted to represent the five elements (fire, earth, wood, water and metal) through the use of porcelain filigree anchored to a minimalistic metal tree. And I had designed a conclusive installation with the application of coloured neon lights.

In short, a reflection on this type of event: it is not just a question of technical communication and the exchanging of experiences. It is more about an osmosis of cultures and methods of approach regarding ceramics experiences. The artists are inspired by techniques that become their own concrete expressions or otherwise introduce their own styles, while expressing their personalities and energies to the fullest. They work by confronting the standard procedures and, in this way, are able to raise the bar, bringing their creations to new heights, allowing for further innovations and development of style. Even in the sciences, mutation is frequent and necessary. It is in the variables, in the ingeniousness of the unpublished work, where the real novelty lies. Besides the awareness of ancient standards and practices, it brings simultaneous reflection and re-examination.

The invitation was for the 2009 Nanfeng Kiln International Ceramic Work Camp held in Foshan, Guangdong, from 15 to 30 August, 2009, at the 1506 Creativity City with the Chairman, Mr Dailun Qiu. There were 16 artists from different parts of the world: from China there were, the Artistic Director Wei Hua and Tan Hongyu, both Professors at the Academy of Fine Art of Guangzhou; Lu Bin, Professor at the Nanjing Art Institute (noted in Italy for his award at the 52nd International Ceramic Art Competition in Faenza); Chen Guanghui from Shanghai and three young artists, Li Jingjing, Xie Jinlin and He Yonghao. Then from Korea there were Kim Hyeog Soo with one of his Chinese students, Ciji Zhang; and the young Yoon Ji Yong, Kim Dong Jun, as well as Kim Saeng Hwa, a Korean artist who makes her living with her own atelier in Foshan. From Europe, the Swede Erik Roren was there, well-known for his urban installations and public art projects. There were also two Italian artists from Faenza: Antonella Cimatti, teacher of Design at the State Art Institute; G. Ballardini and Rolando Giovannini.

Rolando Giovannini is a ceramics critic and the Director of the *Istituto Statale D'Arte per la Ceramica* (State Art Institute of Ceramics founded by Mr Gaetano Ballardini in 1916 and known for Art, Technology and Ceramic Restoration), Faenza, Italy. Translated by Julie K Shanks.

Foshan Creative Industry Park and 1506 Creative City, named after the foundation of the Nanfeng Ancient Kiln in the year 1506, are a reality of extraordinary growth. An example was their participation at the *Shanghai World Expo* in August 2010, with the *Foshan Pavillion* which held 51 CHINA Kung Fu figurines created by Mr Dailun Qiu and the renowned artist Shu Yong who was awarded the *Lorenzo il Magnifico Career Award 2009* at the *Florence International Arts Biennale*, Italy.



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In preparing this issue, it struck me that the articles herein are more diverse than usual. Of course diversity within each issue is something for which we always strive. Within these covers, you will find articles on the strife and coping skills developed by an African village, the challenges of economic sustenance in a Canadian community, the benefits and burdens of ceramics traditions of the people of Mexico, Nigeria and Turkey; and we see the ways in which ceramics contributes to the field of forensics. Sir James Dewar is credited with being the first to write (in September, 1842), "Minds are like parachutes. They only function when open." As we travel, as we meet people from other countries and as we read diverse perspectives, our lives are enriched and the enrichment is greater when the mind is open.

We were saddened to learn of the death of Australian ceramist, Marea Gazzard. She was a significant figure in her efforts in support of the Australian crafts movement and a notable artist with her own work.

Look for more on these exciting international events: The Westerwald Prize ceramics exhibition is held every five years with awards to ceramics artists in the areas of saltglaze, design, vessel, sculpture/installation and emerging artist award for ceramists up to the age of 35 years (b 1978 or later). Four prizes are awarded to artists from Europe. Application deadline is 19 January, 2014. The European Festival of Ceramic Arts is calling for applications at <http://www.terralha.fr/page-d-exemple/call-for-application-2014/>. There is still time to apply for a spring residency at CRETA Rome. The deadline has been extended to 1 December 2013. The woodfire festival, On the Edge of the Shelf, will be held in Mystery Bay, NSW, Australia from 1-18 May, 2014. Garth Johnson has been appointed the new Curator of Artistic Programs at The Clay Studio in Philadelphia, US. Applications close on Friday 7 March 2014 for the 2014 Indigenous Ceramic Art Awards at the Shepparton Art Museum in Australia ([www.sheppartonartmuseum.com.au/exhibitionprogram/icaa/](http://www.sheppartonartmuseum.com.au/exhibitionprogram/icaa/)). There is a new residency in Nove and Bassano del Grappa, VI, Italy, for international artists. For more information, email [blais.geraldine@gmail.com](mailto:blais.geraldine@gmail.com). In San Miguel de Allende, Mexico, studios are now available for rent ([www.barro-co.com](http://www.barro-co.com)).

When I see a list of events with locations around the world, such as the one above, I want to go to all of them. I want to meet our readers, learn about new artists, become familiar with cultures other than my own. In September of 2014, the International Academy of Ceramics will hold its biennial General Assembly in Dublin, Ireland (see their ad in this issue). This event is always an opportunity to gain from the host country knowledge of a new culture. It is also a way to get to know ceramics artists, writers, collectors and ceramics enthusiasts from around the world. It is diversity in a bottle with one of our common traits being our passion for ceramics. It is a time to discover the many other ways that we are similar and to learn more about our diversity. The conference is open to everyone.



# Poetics, Materials, Technologies and Relationships: The IAC General Assembly



**T**HE 2012 GENERAL Assembly of the International Academy of Ceramics (IAC) in Santa Fe, just like the previous edition in Paris and IAC Assemblies in general, are remarkable opportunities for meeting people and keeping up with the latest developments. They are events that show future in the making, where cultural trends are discussed and shared and the basic principles of an art that is found and practised throughout the world are consolidated. The success of such an event, however, depends primarily on the organisation (which in this

*Rolando Giovannini posits  
that these are the true  
instruments of art*

*Installation View, New World:  
Timeless Visions.*





Above left: Anna Calluori Holcombe's public contribution about contemporary art topics.

Above right: IAC President Jacques Kaufmann chairs at the opening of the Members Exhibition. New Mexico Museum of Art.

Top: Graciela Olio. Project South, Home Series. 2011. Kerflex porcelain, printed with laser decal, cone 8, oxidation.

Below: Ito Itsue. Sen Series: Beginnings. 2008. Handbuilt tatara slab clay form. 2.75 x 7.5 x 7.5 in. (7 x 19 x 19 cm.) Photo by Tak Saito. Collection of Harn Museum of Art, University of Florida.



case was perfect) and attention to detail (and in this Joe Bova cannot be faulted).

What is more, the interaction between the participants, who hailed from every corner of the globe, and the artistic and cultural context of the venue, were perfect. This harmony was quite palpable when a book of remembrance was compiled for Janet Mansfield, with everyone contributing.

The idea of combining this event with a number of exhibitions of work by IAC members (such as the extensive *American Visions in Clay* exhibition at the Patina Gallery, open exclusively to American IAC members), gave the event special significance, as it temporarily permeated the fabric of the hosting area. Like 'dipping' the sculptures, objects and compositions in local knowledge and, on the other hand, leaving an impression, a mark, a trace, an imprint of their presence, of their collective, temporary passing through.

The exhibition, however, that dominated the event was the *New World: Timeless Visions* membership exhibition of the IAC, held at the New Mexico Museum of Art. It provided a platform to showcase tendencies, virtuosités, different approaches to earth, the plasticity and tractability of clay, glazes and pigments. Works of art were open to dialogue and comparison. The artists, who are actually familiar with their colleagues' work and the leading artistic trends, exhibit at the highest level, creating a kind of multiple composition, a sort of orchestra whose instruments express themselves through colours, lights, shadows, reflections, geometries, sinuities and recurring traits.

The event was marked by its professionalism, stemming not only from the presence of great international masters, but also from the fact that IAC membership is dependent on individual candidates obtaining collective approval of their personal understanding of materials, plastics and poetics.

Ceramics artists, writers, educators (and more) were in attendance in full force including members of the National Council on Education for the Ceramic Arts (NCECA). A large number of artists teach, or have taught, in art institutes, universities, colleges or academies. This aspect was not forgotten in Santa Fe with the NCECA Exhibition *Ecumene: Global Interface in America Ceramics*, held at the Santa Fe Community College. Garth Clark and Marc Del Vecchio were both in attendance at this *vernissage* and on hand to lend their critical expertise, two important and authoritative figures in the theoretical study of modern and contemporary art.







The General Assembly opened with the greetings of Joe Bova, (President of the American Association of International Ceramics [AAIC] and the on-site organiser of the assembly) and of Mary Kershaw, the Director of the New Mexico Museum of Art. Jacques Kaufmann introduced the new IAC members and showed some of their works with the aid of a PowerPoint presentation. The opening speech was given by Peter Held, Curator of Ceramics at the Arizona State University Art Museum Ceramics Research Center, on the subject of "Decentering Clay". Then the Assembly opened, with the election results revealing Kaufmann as the new President and other elected positions.

Santa Fe offered those present the opportunity to totally immerse themselves in study and comparison, while providing a busy programme of lectures and meetings covering many topics of current relevance and popular and contemporary themes. One fascinating lecture of current relevance was on the issue of where ceramic art belongs in today's figurative and plastic arts and where it coincides with the artistic life of a workshop. Magdalene Odundo (Master Potter, Officer of the Order of the British Empire – OBE) made some interesting contributions to this subject.

Discussed was the aspect of high quality works interpreted as objects, intended to be used as well as a vehicle for maintaining and reinforcing our deepest, most precious and rooted ancient artisan cultures, were discussed. This theme was explored in the lecture on his work and life by Lonnie Vigil, a native American Pueblo potter from Nambé Pueblo on his work, life and culture and was enlightening and emotionally charged.

The educational aspect of ceramics was explored during the General Assembly with presentations of courses and practical workshops run by Jean McLaughlin (moderator), Doug Casebeer, Jeff Guido, Tyler Gulden, Steven Lee (ceramics centre and craft school directors) in "American Visions: Alternative Studies". A reflection on the future and evolution of ceramics processes is crucial at an event of this kind. An occasion with such artistic stimuli needed some technological input and this was provided by Andy Brayman and Del Harrow in their lecture on "Digital Explorations in Ceramic Art". This was followed by a debate where Anna Calluori Holcombe made a precise and competent contribution on the future and new frontiers of ceramics.

Interesting was the lecture by Neil Tetkowski "The Common Ground World Project", about

*Above left: Joe Bova, Lonnie Vigil (potter at Nambé Pueblo) with his work and Elaine Olafson Henry, just after the artist's contribution.*

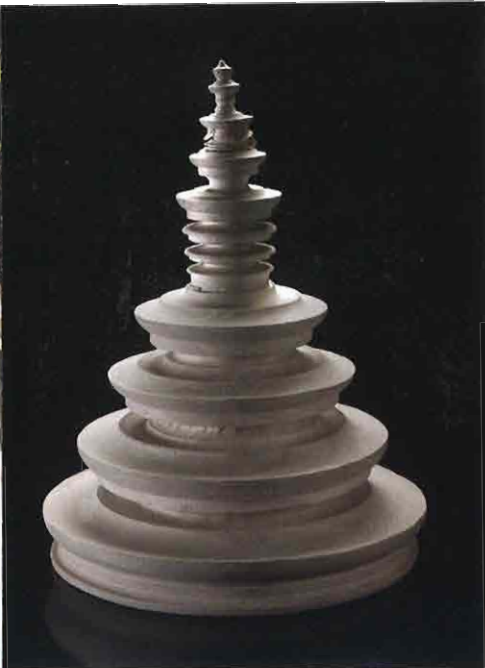
*Above right, left to right: Moyra Elliot, Elaine Henry, Sherman Hall, Tina Byrne, Mary Barringer and Jim Romberg. During "The Critical Article - Definition, Use, Implementation" panel.*

*Top: Wong Fiona Laiching. Moon. 2004 Terracotta. 3.15 x 15.7 x 10.2 in. (8 x 40 x 26 cm.) Photo by Wong Fiona Laiching. Collection of Harn Museum, University of Florida.*

*Below: Jacques Kaufmann. The Oarsman/Image of the Current System of Thinking. 2011. Coiled stoneware. 30 x 32 x 18 cm.*







Above: Marc Leuthold.  
*Bechune Pagoda*. Porcelain. 18 cm.  
 Top: Katsumata Chieko. *Buddha's Hand*. 2011. Adhering chamotte with glaze. 12.2 x 9.1 x 9.1 in. (31 x 23 x 23 cm.)  
 Below: Ann Van Hoey. 2011. *Vessel*. Earthenware, electric fired 1100°C, slab building and press moulding.  
 Photo by Dries Van den Brande.



*The Common Ground World Monument* 2000, ceramic work created with all types of clay from all around the world, on display at the United Nations building in New York and the panel on "Generations: Women from Santa Clara Pueblo" by the young artists Roxanne Swentzel, Rose Bean Simpson, Nancy Youngblood and Beverly R Singer, PhD (moderator).

Just as important, the Assembly provided an opportunity to meet extraordinary, outstanding artists whose works have been exhibited and have received awards in the most prestigious events worldwide. It is important, for instance, that the recently elected Kaufmann has one of his works at the MIAAO (Museo Internazionale Arti Applicate Oggi) in Turin, Italy; it is displayed at the entrance and was acquired in 2003 during the *Masterpieces: L'artista-artigiano tra Picasso e Sottsass* exhibition and chosen by the director, Enzo Biffi Gentili, as a permanent acquisition. This large terracotta and cement vase lies on the ground and creates an extraordinary visual and architectural impact (*Grand vase trois terres*, 2002). In contrast, Japanese artist Ito Itsue was present in Santa Fe at *New World: Timeless Visions* with her *Sen Series, Beginnings* sculpture, now hosted at Harn Museum of Art, University of Florida.

The artistic figures in the ceramics world follow precise guidelines that do not overlook or exceed any of the fundamental stages of the art: poetic expression, *l'esprit*, artistic thought, materials chosen and used, skilful techniques, methods of representation and contemporary relational aspects. In today's world, the Internet and the many instant means of communication bring experiences close together and contact is lively, dialectal. Yet meeting a great renowned artist in person, such as the extraordinary publishers present, Jim Romberg, Elaine Henry, Mary Barringer, Moyra Elliot, Sherman Hall and Tina Byrne, is truly exciting. These publishers, who attended a special round table entitled "The Critical Article – Definition, Use, Implementation", illustrated their different strategies. United in their determination to safeguard the quality of publications, two distinct issues emerged. Firstly, the need to propose a wide variety of articles, covering many aspects and on different levels; secondly, the desire to maintain critical standards and sculptural expression when choosing artists and articles written professionally by historians, curators and art critics.

The General Assembly touched upon all areas of interest in the world of art, including the important aspect of art history and criticism. An example was the extraordinary lecture (a *lectio magistralis* in the true sense of the word) by Garth Clark entitled "Vulcan God: Lucio Fontana Romances the Kiln 1926-1968"; his talk traced the varied career of Fontana, the great 20th century master who was born in Rosario, Argentina on 19 February 1899 of Italian parents but who spent most of his life working in Italy. Clark described Fontana's poetic expression and style and told numerous anecdotes. This was followed by talks, including one on the contemporary ceramics culture in Italy and the world, led by Marc Leuthold, a New York sculptor whose work was recently featured in a monograph entitled *Marc Leuthold, Sculpture, 1995–2010*.

Del Vecchio, with Jim Lawton and Nathalie Fitzgerald, under



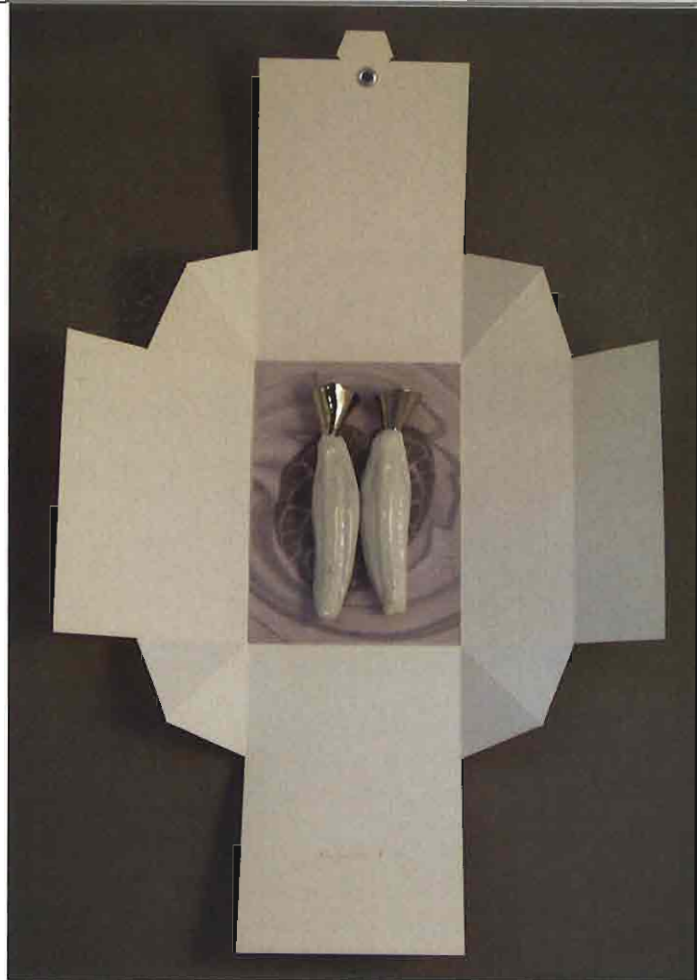
the coordination of Peter Held, expressed the viewpoint of Artist, Collector, Gallerist, speaking about "Collecting: Its role in the life of the artist". The ceramics artist is, indeed, strictly dependent on these figures: the collector nourishes him because he loves his poetic art or recognises his works as a sound investment; the gallerist because he promotes and protects the artist's work, instrumental in his success. Then there are the competitions and cultural events. If the cultural events are prestigious, they are invaluable experiences; competitions, on the other hand, create emphasis, trends and are springboards to launch names onto the international scene. Lastly, some artists (who are also IAC members) are enjoying some extraordinary experiences in industry and large-scale projects.

When you rub shoulders with some of the biggest names in the world of international ceramics for a couple of days, you pick up on particular perceptions and vocations: Gustavo Perez of Mexico, for instance, Vice President and representing South and Central America, appeared especially attentive to new forms of expression, taking on the symbolic role of tutor for the younger generation. Perez, who is a familiar face in Europe, is open to different approaches to ceramics and its many forms of expression. He has a background of highly technical knowledge and expertise. The aspect of the new generations brings everyone together.

A sense of continuity emerged at Santa Fe, in keeping with the complex worldwide scene, a successful fusion of tradition and marked innovation, even involving 3D. Similarly the respect for the practices and procedures faithfully reflect the sacred canons of art, which are sometimes developed and conditioned by technology and experimentation, sculptural expression, perceptible in installations and objects with iconographic reinterpretation.

Rolando Giovannini earned a degree in Geology and a diploma at the Academy of Fine Arts in Bologna, Italy. He is a teacher at the Brera Academy of Fine Arts in Milan and the former Principal of the Istituto Statale d'Arte per la Ceramica Liceo Artistico per il Design Ceramico (State Art Institute for Ceramics and Ceramics Design School) in Faenza, Italy, from 1986 to 2012. He is the author of books on ceramics and founded the NeoCeramica Movement in 2007. Giovannini has done research on ceramic and neon. His works are held at the Victoria and Albert Museum in London and at the Shin-Kobe underground railway station in Kobe. He was invited to the 54th International Art Exhibition of the Biennale of Venice (2011) and BLA BLA, Milan (2013). He is a Member of NCECA and of MI.MA (Milano Makers, 2013).

Translated by Domino of Elisa Moro, Italy.



Above: Anna Calluori Holcombe.  
*Natura nella Scotola II*. 2010-2011.  
Herrend porcelain, 3D scanning and  
printing for models, slipcasting, gold  
lustre, museum board, paper, grommet.  
23 x 7.5 x 5.5 in.

Below: Gustavo Pérez. *Vase (11-115)*.  
2011. Stoneware. 23 x 41 x 13 cm.





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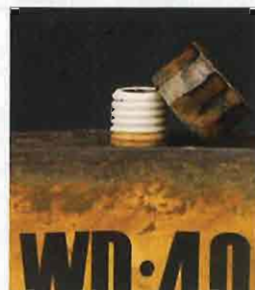


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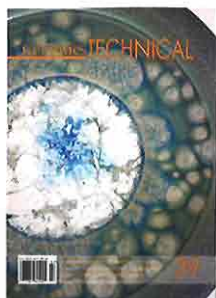


COVER

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Ödül Işıtman





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As we in the Northern Hemisphere are in the middle of autumn, those in the Southern Hemisphere are enjoying spring and anticipating summer. When the May issue is distributed, those seasons will be reversed. Editing the journals (*Ceramics: Art and Perception* and *Ceramics TECHNICAL*) has encouraged me to think even more globally than I did previously. When you travel this amazing globe, you (it is to be hoped) gain the perspective that we are so much more alike than we are different. With all of the violence in the world, it is more important than ever that we exercise acceptance of the ways in which we are different. At the recent General Assembly of the International Academy of Ceramics in Dublin, Ireland, this was evident. We welcomed our first (ever) new member from Pakistan, Alam Sheherezade. In traditional dress, Alam expressed her heartfelt appreciation for being elected to this international community of ceramics. She was embraced and welcomed by the members and we would expect nothing less.

This issue includes articles that also exhibit how much alike we are in our affinity for clay, how diverse we are in how we use it and how we travel the world to be stimulated and even to put ourselves out of our comfort zones. As examples, Antonella Cimatti of Italy reports on a symposium in Japan; A Feyza Çakir Özgundogdu of Turkey relates her experience in Zibo, China; Rolando Giovannini of Italy describes the work accomplished by Marc Leuthold (US) while in Faenza. Particularly touching in this issue is the account by accomplished artist Paul Chaleff on his extensive collaborations and his long-time friendship with the late Sir Anthony Caro.

In 2015, we will publish the 40th issue of *Ceramics TECHNICAL* and the 100th issue of *Ceramics: Art and Perception*. We are aware that many of our long-time subscribers have each and every issue that has been published. We appreciate your loyalty.

We now send the journals to 67 countries around the world. Sharing information worldwide is what keeps the field of ceramics as diverse, exciting and accepting as it currently is. We welcome articles of international interest on your technical and historical research, cultural events and exchanges, educational opportunities as well as the strategies and processes that you use in your work. I may have written this before in this column but if I had one wish, it would be to speak every language. Just imagine.



# Marc Leuthold in Italy



## Zauli as Muse

Above: Carlo Zauli. *Sala Anni 60. 1960s. Years Room, vases. 1962 to 1967. Glazed white stoneware, Zauli's double walled vessels, wheel-turned advanced (late) work.* Photo by Marc Leuthold.

Below: Marc Leuthold workshop at the Museo Zauli. 2013. Photo by MCZ - Faenza, Italy.

### *Rolando Giovannini relates Marc Leuthold's experiences in Faenza and Venice, Italy*

THE OPPORTUNITY TO VISIT ITALY DURING THE VENICE BIENNALE IS A COVETED EXPERIENCE FOR MOST ARTISTS the world over, but to also be invited to take up a residency at the Museo Carlo Zauli in Faenza<sup>1</sup>, during this period, would, in itself, be a dream come true. In July 2013, Marc Leuthold, New York artist, Professor and Head of Ceramics at the State University of New York, was so fortunate.

The Museo Carlo Zauli is today a museum dedicated to its namesake. Zauli was the preeminent Italian ceramics artist of the second half of the 20th century. Perhaps, the most extraordinary aspect of the Museo Carlo Zauli is how, even today, everything remains intact, original and complete. A time capsule, a faithful preservation of the master's studio, yet still a space for creative growth.

For the past 50 years, the Zauli studio has been the site of major events, a sort of *Last Supper* for many artists, such as Lucio Fontana, Arnaldo and Giò Pomodoro, Pine Spagnulo, the historian Giulio Carlo Argan, the novice Claudio Spadoni, as well as a large contingent of Japanese artists who began to arrive in the 1970s. Such interactions must have helped shape Zauli's development.

Matteo Zauli, the museum's Director, remembers opening the studio as a venue for artistic events soon after his father's death to give life to the museum, to enhance its collections and exhibition spaces. His goal has been to create an institution of experimentation and research. Matteo Zauli's programming has "given new vibrance to the rooms and libraries. The museum is in a continuous state of renewal rather than a static monument to the memory of the great master."







Since 2003, according to Matteo Zauli, the Zauli Museum, in collaboration with the Institute of Art and ISIA, has initiated a process for the development of ceramic art from a variety of perspectives. In order to promote ceramics in the broader context of contemporary art, residencies were given to Sislej Xhafa, Piero Golia, (in Vice versa Italian Pavilion selected by Bartolomeo Pietromarchi) and Diego Perrone, Yuri Ancarani (in The Encyclopedic Palace selected by Massimiliano Gioni), all at the Venice Biennale of 2013. In 2012, the museum decided to invite internationally renowned masters of ceramics – Jeff Shapiro (2012) and Marc Leuthold (2013, originally proposed by Antonella Cimatti).

#### THE RESIDENCY

Leuthold arrived in Italy via France where he had held master classes for two weeks in the atelier of Sandrine Rousseau at the Vallauris Institute of Art before continuing on to take up the Zauli residency in Faenza<sup>1</sup>, the most celebrated city of ceramics in Italy from which the term Faïence is derived. He was to spend a week living and working at the studio-atelier; discovering its hidden nooks and crannies, the movements of light and shadow on its stone architecture.

For Leuthold, Zauli is both “muse and source of inspiration”. As he retold it to this author, any influence of Zauli’s *oeuvre* had been initiated years before on a visit to the Sculpture, Objects, and Functional Art fair (SOFA) of 2003. He was “shocked by its scale and muscularity of form and rich shino-like surfaces. Zauli had a confident hand and did not feel compelled to subjugate the medium. His timeless, massive forms twist and meander with an alluring surface. Zauli’s work seemed somewhat out of place at SOFA NY, belonging, instead, in the Sculpture Garden of MoMA or at the Noguchi Foundation.”

Although Leuthold developed his art without any knowledge of Zauli (an artist whose importance to the field is comparable to that of Peter Voulkos), he acknowledges the synergies of their artistic paths when he states that both their art practices “evolved from wheel-generated vessels to

*Top left: Carlo Zauli. Installazione delle arate e delle zolle. 1976. Bronze and two sculptures on the side walls. 1982. Glazed white stoneware, triumvirate of Zauli sculptures in basement.*

*Photo by MCZ – Faenza, Italy.*

*Top right: Marc Leuthold briefing the workshop participants, July 2013.*

*Photo by MCZ – Faenza, Italy)*

*Above left: The artist participants and Marc Leuthold in the old kiln room of Museum Zauli.*

*Photo by MCZ, Faenza, Italy.*

*Above Right: The old kiln room.*

*Photo by Andrea Santucci.*

*Below: The workshop participants.*









non-objective sculpture". Further resonances can be found between Leuthold and Zauli in their aesthetic and gestural response to the material.

Many artists wish to dominate the medium; viewing faults such as tears and cracks as errors to be corrected. Alternatively, Zauli and Leuthold find that these 'problems' enhance the work, rendering the process less predictable, more of an act of collaboration with the material. Embracing cracks that emerged in the process of making, Zauli often created works through slumping and ripping the clay. Similarly, Leuthold finds that "the breaks and cracks open up the form in important ways." He will on occasion deliberately destroy the post-fired form in order to transform and give it a revitalised 'voice'. Commenting on the Zauli collection, Leuthold paid particular attention to the manifestation of this quality: "Early vessels were conservative and less original, later ones more experimental: beautiful volumetric forms – fertile and rich, already with the signature grey-white glaze with subtle flashes of red. In the same room was the masterpiece: a huge mandala-like form – thrown on both sides standing on end with a huge gaping crack. An impossible, monumental piece, perhaps 50 inches tall."

Sadly, the relationship to material process that is highly valued by both these artists has not been fashionable in an idea-driven art world. Relational Aesthetics, Post-structuralism, *trompe l'oeil*, technology and science-driven works are the order of the day and do not address the importance of process and touch.

In the 1980s, Zauli – influenced by German styles – became enamoured with an extraordinary black stoneware clay to the point of changing style, transitioning from 'white' to 'black' and creating numerous unglazed sculptures from it. He amassed a large amount of this black clay, which is now stored in the museum cellar. Owing to its precious nature, to date, only Shapiro and Leuthold have been invited to use it.

During his stay Leuthold used this clay to create several non-objective sculptures in honour of the Zauli family – the artist and his children. His comment on the nature of this clay that it was "rich . . . and cohesive in a way that I have never experienced" seems also to be testament to the artistic life of Zauli and his son Matteo's dedication to the endurance of his father's legacy and also a subtle acknowledgement of Zauli's daughter, Monica, who



*Facing page: The artist Piero Paolo Mazzotti, FOS Ceramiche in Faenza.*

*Looking at Leuthold work made of Carlo Zauli clay. Photo by Marc Leuthold.*

*Above: Carlo Zauli. Ruota Strappata. 1967. Glazed white stoneware. 122 x 124 x 42 cm. Photo by MCZ – Faenza, Italy.*

*Below: Marc Leuthold, the artist Muky (Wanda Berasi) and Matteo Zauli. Photo by MCZ – Faenza, Italy.*







Above left: Carlo Zauli. *La cantina delle argille*. The cellar of the clay and on the triumvirate of Zauli sculptures in basement.

Above right: Ron Nagle. *Particolari dell'installazione (Detail)*. 2008/2013. All works ceramic and mixed media. Giardini, 55th International Art Exhibition, Il Palazzo Enciclopedico, la Biennale di Venezia. Photo by Francesco Galli, courtesy of la Biennale di Venezia.

Below: Jessica Jackson Hutchins. *Rondamoo*. 2011/2013. Plaster, collage, acrylic marker, fabric and glazed ceramic. Arsenale, 55th International Art Exhibition, Il Palazzo Enciclopedico, la Biennale di Venezia. Photo by Francesco Galli, courtesy of la Biennale di Venezia.



sat in on several of his workshop sessions. His admiration for her craft also reveals the attention he granted his surroundings in providing a reverent inspiration for the artworks he was to produce while there.

A noted architect, Monica Zauli has designed the exhibits and renovated the spaces. No detail was too small for this sensitive designer. Even the basement was carefully altered. There, against a backdrop of decades old, bagged raw materials, she sited a dramatically lit triumvirate of non-objective sculptures.

#### THE WORKSHOP

While immersing himself in the structure and contents of the Zauli Museum, Leuthold also spent some of his time in the original studio-lab of Zauli imparting the wealth of knowledge he has gained through 25 years of his own art practice. Working alongside Leuthold, participants (under the coordination of Cristina Casadei) constructed forms and dried them to a leather hard state, before later carving. He demonstrated techniques including marbleising and carving clay. He also presented

lectures to complement technique. Participants, at first frustrated by this subtractive approach, gradually internalised the techniques in a deeper way, thereby reinterpreting and extending their own artistic voices.

Of Leuthold's practice and his approach to teaching, Monica Zauli observed his "exceptional sensitivity which also transmits in a non-verbal way. There is a veritable depth of feeling to his understanding. Leuthold seems to form a bond with the ceramic material at an almost cellular level." Every detail of his process is investigated thoroughly in its innermost form and this is reflected in the manner in which he imparts knowledge and in the forms he produces. One feels as if one is catching a glimpse of the first stirrings of the universe.

#### VISITING VENICE

Later during the visit, Leuthold and I travelled together to the *Venice Biennale*. In the midst of a hot July, Venice swarming with tourists, we took a water-taxi to the Biennale campus.

Not infrequently, talking to artists, art critics, scholars and journalists, one wonders if an artistic event is interesting or not. The *Venice Biennale*, the complexity and the landscape that offers both the contemporary and *avant-garde* world, can not be catalogued within ordinary parameters. One goes, watches, reads and perceives stimuli, sometimes feeling an affinity or involvement with the innovation. The art evolves, the poetry intertwines and mingles. The works become all-inclusive; a fusion of the entire experience.







Recently, the art world has turned its eye and heart to the field of ceramics and this has resulted in a greater presence of ceramic based works in this current *Biennale*. For artists such as Leuthold, it is a chance to ruminate on a broader reflection of the 'face' of ceramics.

Among the artworks was a room of Ron Nagle sculptures. Here, Leuthold was able to witness the culmination of a stalwart's practice and commented that "None of these new Nagles were pots – a logical direction for this artist whose work seemed ever more tenuously tied to the vessel." Of the mixed media ceramic sculptures of Jessica Jackson Hutchins who represents a new breed of ceramic art, he recognised the balanced tension of aesthetics and the masking of skill: "Ugly and beautiful, these sloppy sculptures are technical *tours de force*. *Armchair* has an impossibly formed stomach like ceramic volume draped over both sides of the back of a ratty old American wingback chair." He also showed an appreciation for the primal beauty of the series of works, *Oldest Living Things* by Shinichi Sawada, an outsider artist from Japan and the timeless, alchemical action of *Ossido Ferrico* by Francesca Grilli, a large sheet of slanted steel with a slow drip of water creating an enormous evolving oxidised painting on the steel surface.

A creative act is never static; always excavating the past and tilling the future; every element has a particular value; a prodigious energy; each steering the thought-process, facilitating new associations, experimentation and complexity. As such the Zauli experience and the *Venice Biennale* of 2013 were to subtly influence Leuthold's subsequent residency and exhibition at the Sydney College of the Arts at the University of Sydney, Australia in November, 2013. The final installation perhaps incorporated a greater urgency and rawness in the gestural and carved porcelain portraits than ever before and this was intensified by the artist's request that the audience slash through a large paper tent to reveal a lattice of hanging slashed paintings and the ceramic forms of the inner sanctum.

We carry our experience with us. Perhaps, for artists such as Marc Leuthold, who can focus so astutely on the haecities of a present moment, the burden is richer and the creative act that results, enduring.

#### ENDNOTES

1. This city is also the seat of the International Museum of Ceramics (MIC) and the Ballardini Institute for Ceramic Arts (now Liceo Artistico per Design). MIC, directed by Claudia Casali, hosts the *International Competition of Contemporary Ceramic Art*, which is now in its 59th year.

Rolando Giovannini is currently Professor at Brera Academy of Fine Arts, Milan.  
Translated by John Wheatley

Above left: Shinichi Sawada. *Opere in mostra alla Biennale Arte. 2013. Terracotta. Arsenale, 55th International Art Exhibition, Il Palazzo Enciclopedico, la Biennale di Venezia, Collection l'Art Brut, Lausanne, Photo by Francesco Galli, Courtesy of la Biennale di Venezia.*

Above right: Marc Leuthold. *Torture installation. Photo by Marc Leuthold.*

Below: Monica Zauli with Zauli's *Torn Pottery Series Vaso Sconvolto. 1976. Glazed white stoneware.*

On the wall, *Vasi Sconvolti. 1977.*

Glazed white stoneware.

Photo by Marc Leuthold.





Architectural Ceramics & Tiles by Shino Toseki

# ACTS

## INTERIOR

アクツ1990▶1991

心で語りたい 都市の風景  
創立 **25** 周年

アート・ガラス/ベッキア・イタリア〈大理石〉

作家シリーズ/クラフト/陶壁画

内装タイル



## ARTIST SERIES

ROLAND GIOVANNINI ローランド・ジョバンニ



トリーフ 内装 外装  
フラット 内装 外装



## ■ ぶどう酒の瓶



AGN-300-1M



AGN-300-2M



AGN-300-3M



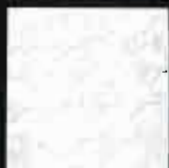
AGN-300-100M



AGN-300-1W



AGN-300-2W



AGN-300-3W



AGN-300-100W

300角

## ■ 形状・寸法(mm)



材質:陶器質/施釉 役物:あり 目地幅(標準):6~10mm 成型:乾式プレス成型

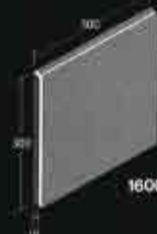
実寸法(mm)	厚さ(mm)	必要枚/㎡	入数/箱	重量/箱	標準価格/㎡	標準価格/枚
レリーフ300×300	12	11枚	11枚	17kg	21,800円	1,980円
フラット300×300	10	11枚	13枚	20kg	12,100円	1,100円
役物片面取300×300	10	11枚	一枚	一枚	一枚	1,600円

- 実寸による色合いが異なります。
- 焼き上げ状態が若干異なります。
- 釉薬です。すべる場合があります。施工場所にご注意ください。
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## ■ 標準役物 形状・寸法(mm)

片面取り AGN-300-R



1600 円/枚



# ARTIST SERIES

ROLAND GIOVANNINI ローランド・ジョバンニーニ



## ■ 転調



AGN-300-10L



AGN-300-11L



AGN-300-100L



AGN-300-10W



AGN-300-11W



AGN-300-100W

300角

## ■ 形状・寸法(mm)



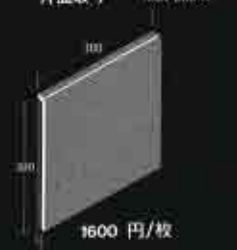
材質:陶器質/施釉 役物:あり 目地幅(標準):6~10mm 成型:乾式プレス成型

実寸法(mm)	厚さ(mm)	必要数/㎡	入数/箱	重量/箱	標準価格/㎡	標準価格/枚
レリーフ300×300	12	11枚	11枚	17kg	21,800円	1,980円
フラット300×300	10	11枚	13枚	20kg	12,100円	1,100円
役物:井面版300×300	10	11枚	1枚	1kg	1,600円	

- 重量による色合いがあります。
- 焼き上げ場所が若干あります。
- 施釉ですので、お掃除が簡単です。施工場所にご注意ください。
- ご注文の際は、必ずお見積りをご確認ください。
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## ■ 標準役物 形状・寸法(mm)



1600 円/枚



ROLAND GIOVANNINI ローランド・ジョバンニーニ



## ■ 野生の茴香



AGN-300-166



AGN-300-17C



AGN-300-100G



AGN-300-16P



AGN-300-17P



AGN-300-100P



AGN-300-16W



AGN-300-17W



AGN-300-100W

■ 形状・寸法(mm)



材質:陶器質/施釉 役物:あり 目地幅(標準):6~10mm 成型:乾式プレス成型

実寸法 (mm)	厚さ (mm)	必要数/㎡	入箱/箱	重畳/箱	標準価格/㎡	標準価格/枚
レゾール300×300	12	11枚	11枚	17kg	21,800円	1,980円
フラット300×300	10	11枚	13枚	20kg	12,100円	1,100円
波板片面取300×300	10	11枚	1枚	1kg	1,600円	

- 需要による価格が異なります。
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■ 標準役物 形状・寸法(mm)  
片面取り AGN-300-41



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# ARTIST SERIES

ROLAND GIOVANNINI ローランド・ジョバンニ



## ■ 波



AGN-300-20L



AGN-300-100L

## ■ レリーフ



AGN-300-23C



AGN-300-100C



AGN-300-20W



AGN-300-100W



AGN-300-23W



AGN-300-100W

300角

## ■ 形状・寸法(mm)



材質:陶器質/施釉 役物:あり 目地幅(標準):6~10mm 成型:乾式プレス成型

実寸法(mm)	厚さ(mm)	必要数/m	入数/箱	重量/箱	標準価格/m	標準価格/枚
レリーフ300×300	12	11枚	11枚	17kg	21,800円	1,980円
フラット300×300	10	11枚	13枚	20kg	12,100円	1,100円
役物片面型300×300	10	11枚	1枚	1枚	1円	1,600円

- 波による色合いが異なります。
- 顔色上げ効果が若干あります。
- 節組ですのど、すべる場合があります。施工場所にご注意ください。
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## ■ 標準役物 形状・寸法(mm)



1600 円/枚



作家シリーズ  
日本の彩  
モザイク

'86-'87



# ARCHITECTURAL CERAMICS & Tiles

ニーノ・カルーソ

ボンベオ・ピアネッツォーラ

ローランド・ジョバンニーニ

モーシリーズ

日本の彩

伊万里





# ARCHITECTURAL CERAMICS & Tiles

## |1986▶1987|

タイルは いま、新時代

### ARTIST 作家シリーズ

- 2—ニーノ・カルーソ 壁面に交響する幾何学的造形美  
反復と量感による“静寂の区域”
- 8—ボンペオ・ピアネッツォーラ 周りとの調和を考える「シンプルさ」  
空間に静かな知性を与える繊細なレリーフ
- 12—ローランド・ジョバンニーニ レリーフはイメージ多彩  
空間に豊かな対話が始まります
- 22—モーシリーズ 心優しきファニー・アート  
“MOO”シリーズ

タイルは いま、新時代

### 日本の彩

- 28—日本の彩 色を超えた彩たち

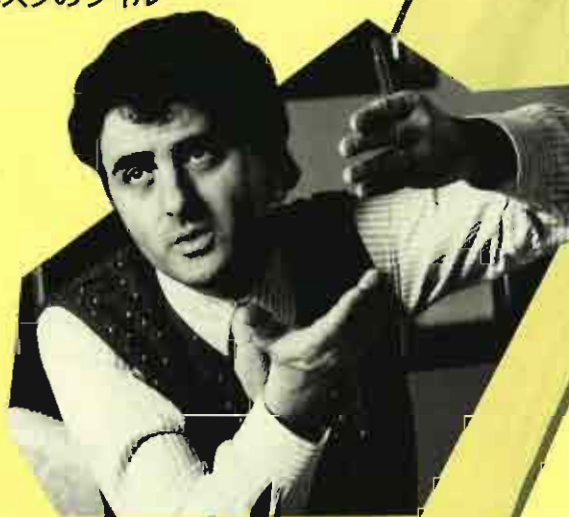
タイルは いま、新時代

### MOSAIC モザイク

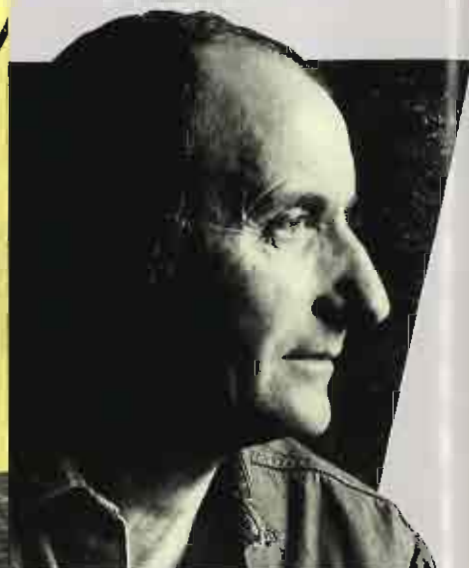
- 32—伊万里 磁器のつやと白を生かし鮮烈な彩画で完成  
可憐な表情で世界を席卷する  
ネオ・ジャパネスクのタイル



[ニーノ・カルーソ]



[ローランド・ジョバンニーニ]



[ボンペオ・ピアネッツォーラ]

建築空間に共鳴する

アーティストの個性、日本の感性



シリーズ名	名称	形状・寸法(mm)	磁器質	陶器質	磁器質	内壁用	内床用	外壁用	外床用	掲載頁
<b>作家シリーズ/ARTIST SERIES</b>										
カルーソ		440×340	●	◎	×	△	×	×	CARUSO	2
		220×100	●	◎	×	△	×	×		2
ピアネッツォーラ		レリーフ300角	●	◎	△	△	×	×	PIANEZZOLA	8
		フラット300角	●	◎	△	△	△	△		8
ジョバンニーニ		レリーフ300角	●	◎	△	△	×	×	GIOVANNINI	12
		フラット300角	●	◎	△	△	△	△		12
モー		200角	●	◎	○	×	×	×	MOO	22
<b>日本の彩</b>										
日本の彩		300角	●	○	◎	×	△	△	NIHON NO IRO	28
<b>モザイク/MOSAIC</b>										
伊万里		327×255(1シート)	●	◎	○	×	×	×	IMARI	32

用途の適正度(四段階で表示しています)

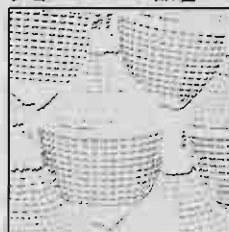
- ◎：最適である
- ：使用可能である
- △：設計・施工上、注意を要す
- ×



[元永定正]

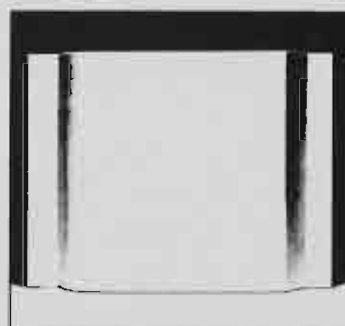
#### 作家シリーズ・品番の見方

##### ジョバンニーニ品番



GN-1-M  
●色  
●品番  
●1枚あたりの材料価格  
1,980 円/枚  
21,800 円/㎡

##### ニーノ・カルーソ



SNC-1/D  
●色  
●品番  
●レリーフ形状  
●1枚あたりの材料価格  
150,000 円/㎡

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限定在庫品：× (品番右側にマーク表示)

●限定在庫品は、在庫量に限りがありますのでご注文の際に当社各営業所にお問い合わせください。

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- ➡：内壁用  
ビルおよび一般住宅の内装壁用
- ⬇：内床用  
応接間、浴室、水まわりなどの内装床用
- ➡：外壁用  
ビルおよび一般住宅の外装壁用
- ⬇：外床用  
舗道やビル、一般住宅の外部床用

用途の適正度(四段階で表示しています)

- ◎：最適である
- ：使用可能である
- △：設計・施工上、注意を要す
- ×

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# ROLAND GIOVANNINI

ローランド・ジョバンニーニ

レリーフはイメージ多彩  
空間に豊かな対話が始まります

Various relief designs with affluent image.  
Colorful conversation appearing on the wall.

「ぶどう酒の瓶」のような具象的なモチーフから、「転調」のように抽象的な構成まで、ジョバンニーニのタイルはイメージ多彩。その斬新な意匠と明確な輪郭を持ったレリーフは壁面に力強い存在感を与えてくれます。

——レリーフは表面に造形感を与えると同時に、接する人が視覚、触覚の両者を通して知覚する感動によって表面の印象に変化をもたらす。——ジョバンニーニの“表面”に対する哲学が生み出した壁面は、空間と豊かな対話を始めます。







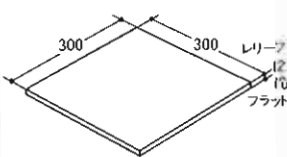


住宅 ● House

設計:坂田建築設計事務所 施工:畠中工務店 タイル施工:西村タイル店 使用タイル:ジョバンニーニ



## ジョバンニーニ



形状・寸法(mm)

実寸法(mm)	厚さ(mm)	必要数/㎡	入数/箱	重量/箱
レリーフ 300×300	12	11 枚	11 枚	17 kg
フラット 300×300	10	11 枚	13 枚	20 kg

材質:陶器質/施釉 役物:あり 目地幅(標準):6~10 mm 成型:乾式プレス成型  
(平物に片面取りがあります)

- 窯変による色傷があります。
- 焼き上げ誤差が若干あります。
- 施釉ですので、ずれることがあります。施工場所にご注意ください。
- ご注文に際し、在庫と納期をご確認ください。



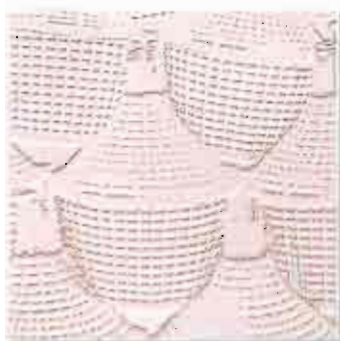
	relief	flat
Size	: 300×300×12 mm	300×300×10mm
M <sub>2</sub>	: 11 pcs	11 pcs
Carton	: 11 pcs	13 pcs
	: 1 M <sup>2</sup>	1.1 M <sup>2</sup>
	: 17 kgs	20 kgs

Body Material: earthenware (glazed)  
Trims: available

已記されている価格には税別です。  
運送費は別途見積りです。



## ぶどう酒の瓶 Damigiane



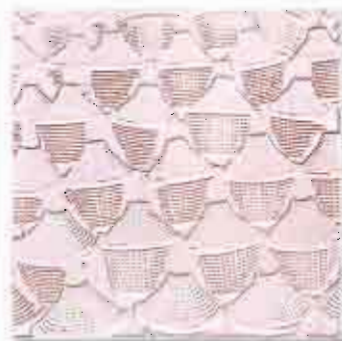
GN-1-M

1,980 円/枚 21,800 円/㎡



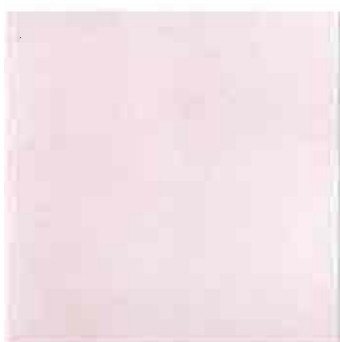
GN-2-M

1,980 円/枚 21,800 円/㎡



GN-3-M

1,980 円/枚 21,800 円/㎡



GN-100-M

1,100 円/枚 12,100 円/㎡

マロンピンク



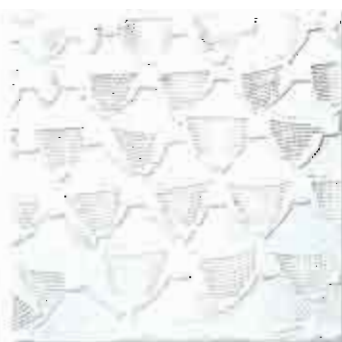
GN-1-W

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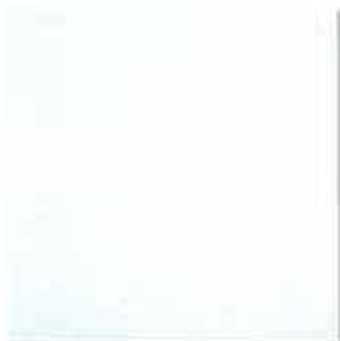
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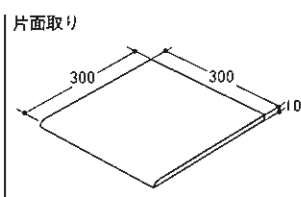
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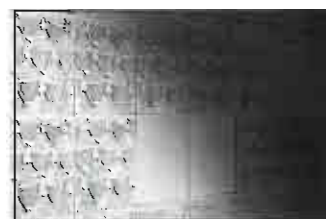
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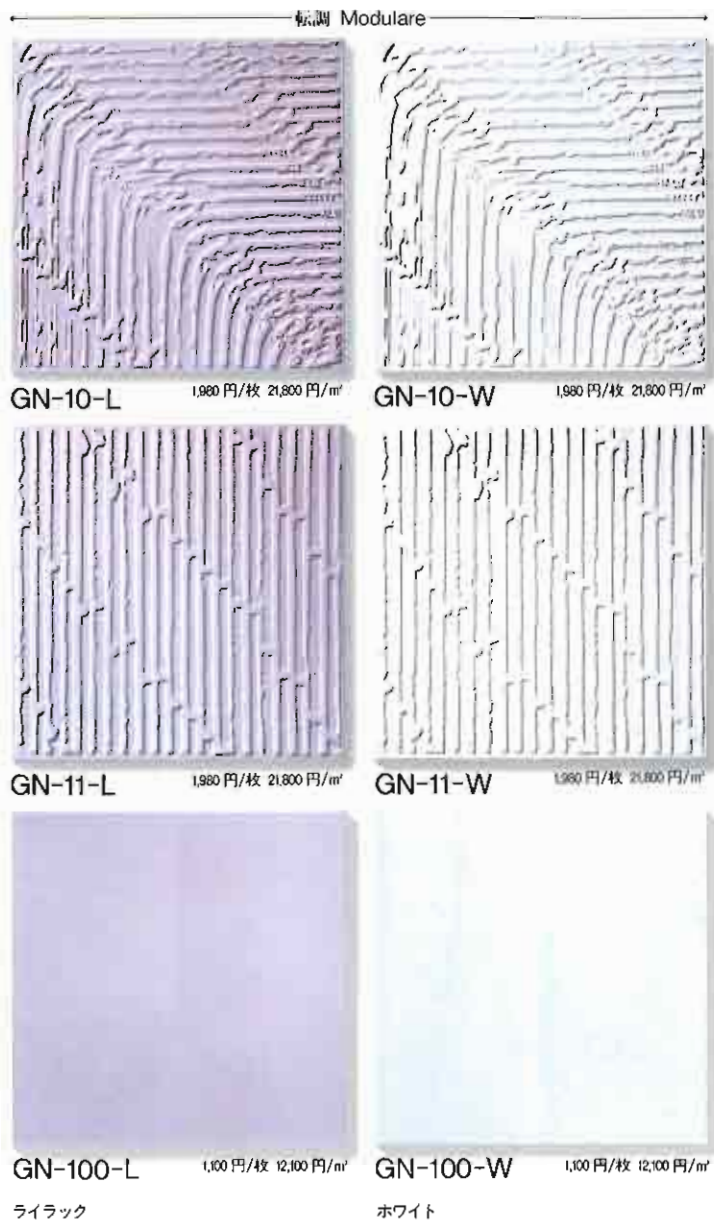
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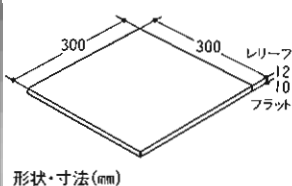
【標準役物】形状・寸法(mm)







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M <sub>2</sub>	: 11 pcs	11 pcs
Carton	: 11 pcs	13 pcs
	: 1 M <sup>2</sup>	1.1 M <sup>2</sup>
	: 17 kgs	20 kgs
Body Material	: earthenware (glazed)	
Trims	: available	

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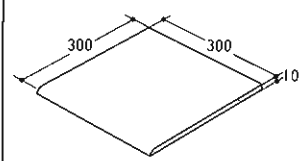


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【標準役物】 形状・寸法 (mm)





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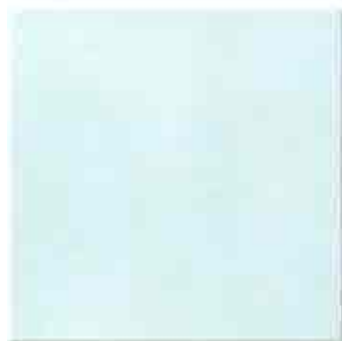
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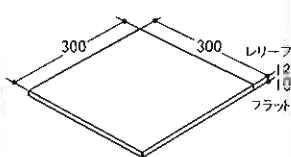


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ジョバンニーニ



形状・寸法 (mm)

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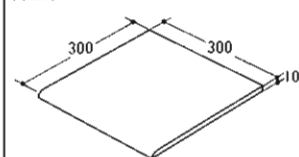


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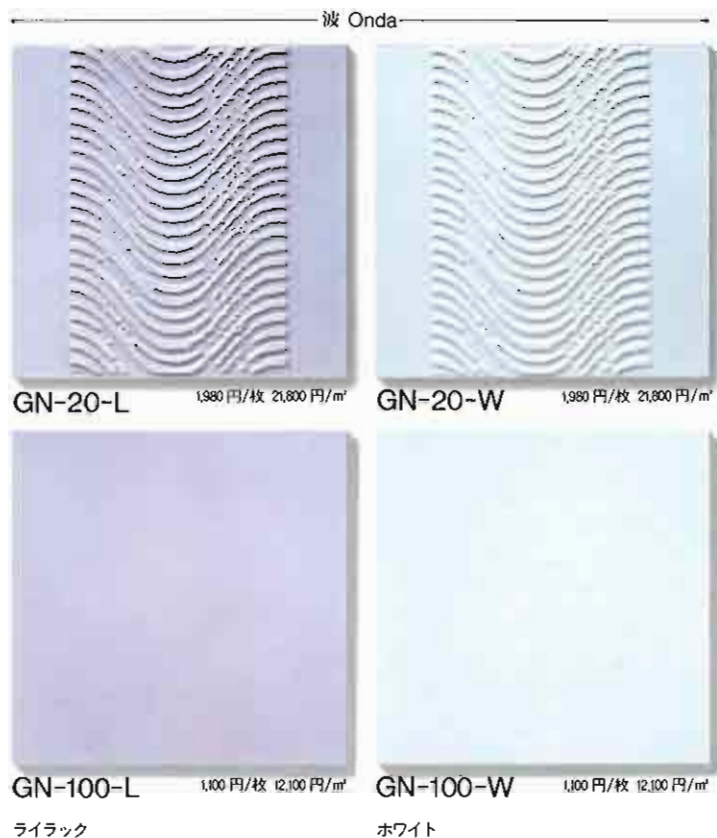
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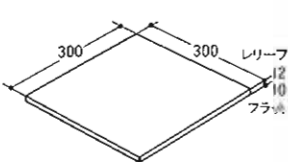






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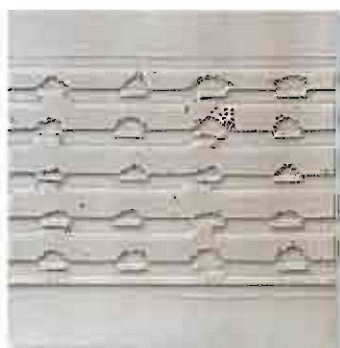
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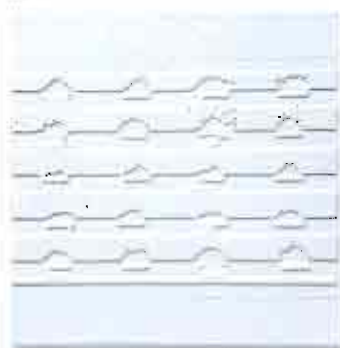


レリーフ Rilievo



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GN-100-C

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シャベットチョコ



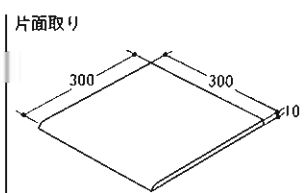
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【標準役物】形状・寸法(mm)





# Ceramics TECHNICAL

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Clay Mixing • Painted Pottery • Paper Clay  
Woodfiring • Residencies • Historic Ceramics  
Computer Aided Design • Simple Form  
Porcelain • Ferrochromium Fly Ash

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# Ceramics TECHNICAL

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COVER

Curtis Benzle

Detail of Blaze Benzle

Photo by  
Curtis Benzle





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The 44th General Assembly of the International Academy of Ceramics, hosted by Ateliers d'Art de France, was held in September in Paris. Forty ceramics exhibitions were hosted in galleries and museums throughout the area, including the members' exhibition at the Sèvres Ceramics Museum. The local committee deserves much credit for their planning and execution of this large undertaking, which was attended by approximately 250 members and non-members from throughout the world. With the meeting being held every two years, the Council has announced that the 2012 General Assembly will be held in Santa Fe, New Mexico, US; and the 2014 General Assembly will be held in Dublin, Ireland. Dates will be forthcoming. Pre- and post-trips at these upcoming assemblies will give attendees an opportunity to see more of the host country's contemporary and historical ceramics offerings as attendees were able to do in France. Members and non-members are welcome to attend the conference events.

At the above conference and at other places where ceramic artists gather to share their research, techniques and skills, there is often discussion about how fortunate we are as ceramists to have so many who are willing to demonstrate, to distribute glaze and clay body recipes, to trouble shoot on technical issues and to share knowledge in general. Not all media in the arts have this same generosity of spirit. The field of ceramics is broad and deep. We will each spend a lifetime working toward solutions to our own individual ceramics issues and the sharing of this research, as ceramists are accustomed to doing, creates a uniquely close-knit and peaceful international community.

In this issue of *Ceramics TECHNICAL*, there are articles from or about Japan, Denmark, Korea, the US, China, New Zealand, Turkey, Australia, Israel, Hungary and Mexico. The articles cover such topics as woodfiring, filter pressing of clay, paperclay, glazed concrete, historical research, clay body inclusions, pigment raw material in stoneware, workshops, computer aided design of ceramics and international ceramics educational methods. We are now mailing or distributing our two titles (*Ceramics TECHNICAL* and *Ceramics: Art and Perception*) to 65 countries throughout the world.

The field of ceramics has, perhaps, never been so broad, with artists designing for industry, others doing more ephemeral work and seemingly, all possible areas in between. News releases in the back of this issue present new materials for ink jet printing on tiles of varying thicknesses and L&L Kiln Mfg, Inc announcing new 'eQuad-Pro' Production Kilns. We welcome your articles and news releases on your technical and historical research as well as suggestions on issues that you would like to see us cover. Please let us hear from you.



# Ceramic Camp



## *Rolando Giovannini relates his experience at an ancient kiln site in China*

*The Opening Ceremony of the Camp. The artists signed a tile as a symbol of the initiation; the group of artists pictured from left: He Yonghao, Xie Jinlin, Rolando Giovannini, Wei Hua, Lu Bin, Tan Hongyu, Mr. Dailun Qiu, Erik Roreu, Antonella Cimatti, Kim Hyeog Soo, Kim Saeng Hwa, Ciji Zhang, Kim Dong Jun, Yoon Ji Yong, Li Jingjing, Chen Guanghui, Mr. Chao He Xu and Meren Zu (Bobo).*

IT IS REALLY QUITE AN HONOUR: TO COME FROM THE COUNTRY where the explorer Marco Polo was born and from the State Art Institute of Faenza to participate in Foshan (South East China) at an international workshop, immersed in a park entirely dedicated to the antique culture of ceramics. The 'Holy Land' Park in Shiwan includes a lake, a museum with antique collections, a contemporary gallery, an arts centre for teaching art to children, various extraordinary historical art studios and numerous 'small figurine' production sites. Also included are an ancient village with typical buildings from the Ming and Qing dynasties, a temple dedicated to the God of the North, numerous open air sculptures in different materials and an impressive building for artists in residence. Above all, however, is the presence of the enchanting dragon kiln, which has been woodfiring for over 500 years. Among other things, it has also been connected to industrial production, with expository and commercial fields dedicated to the art of mosaics, sanitary fixtures and tile production. There are numerous show rooms which exhibit the most avant-garde industrial commercial pieces.

The fascination of ancient Chinese ceramics culture had already been imparted to us at our Italian ceramics school; where, included in the didactic





curriculum, are some Chinese ceramics and porcelain production techniques and the sequence of styles throughout the most important dynasties century after century.

The invitation was for the 2009 Nanfeng Kiln International Ceramic Work Camp held in Foshan, Guangdong, from 15 to 30 August, 2009, at the 1506 Creativity City with the Chairman, Mr Dailun Qiu. There were 16 artists from different parts of the world: from China there were, the Artistic Director Wei Hua and Tan Hongyu, both Professors at the Academy of Fine Art of Guangzhou; Lu Bin, Professor at the Nanjing Art Institute (noted in Italy for his award at the 52nd *International Ceramic Art Competition* in Faenza); Chen Guanghui from Shanghai and three young artists, Li Jingjing, Xie Jinlin and He Yonghao. Then from Korea there were Kim Hyeog Soo with one of his Chinese students, Ciji Zhang; and the young Yoon Ji Yong, Kim Dong Jun, as well as Kim Saeng Hwa, a Korean artist who makes her living with her own atelier in Foshan. From Europe, the Swede Erik Roren was there, well-known for his urban installations and public art projects. There were also two Italian artists from Faenza: Antonella Cimatti, teacher of Design at the State Art Institute; Ballardini G and myself. All of the artists at the Camp contributed in the artistic and creative activities with popular and theoretical aspects through lessons and conferences. The lessons were carried out by means of slide shows dealing with topical themes or about research regarding the art and technology of ceramics according to the culture and traditions of each country represented. Also, panoramas and critical visions were presented on contemporary art trends, such as the development of design in Europe and ceramics for architecture and urban furnishings.

The synthesis of knowledge and different languages (it was sometimes necessary to explain oneself using all four; Chinese, Korean, English, French) were the key points of this new international experience; the Camp was set up as a place of exchange of consolidated technical and artistic skills assisted by an extraordinary staff made up of lab assistants coordinated by Meren Zu (Bobo) and by young planners and designers available to assist with research. Official translations also played a part, carried out by Miss Sunny for the English speakers and by the artist, Kim Saeng Hwa, for the Korean ones.

The organisational capabilities of the Director and creator of the project, Qiu, made it possible to give life to sculptural pieces within just a few days, which have since remained as a legacy of the occasion. The proceedings of the event were carried out with a detailed and precise protocol: first there were presentations of the ateliers and of the equipment at our disposition. Even just the choice of work table and its location including tools and materials gave the idea of the approach that each artist and sculptor wished to take.

This was followed with a technical meeting. The Advisor of Technology, Clay and Glazes for use in the dragon kiln and the Camp itself explained each application to all artists involved. This was the most loved part of the ceramists, where ways of working join and intersect. It was an international



*Top left: Technical meeting on the first day. Mr. Chen Chao, assisted by his staff, briefs the participating artists. From left: He Yonghao, Meren Zu (Bobo), He Junwu, Chen Chao, Li Jingjing, and Sunny. The designer Xie Jinlin (collaborator on the large scale waterfall sculpture entitled Toilet Waterfall, October 2009), is present in the photo, but being covered by a colleague in the foreground.*

*Top centre: Erik Roren and his piece. Includes bamboo rods 5 metres in length.*  
*Top right: Professor Wei Hua. This piece requires the assembly of numerous statues in varying dimensions, made from moulds from plastic models.*  
*Above: Toilet Waterfall. The sculpture measures 100 metres long and five metres tall and was designed by Chinese artist Shu Yong. 1506 Creative City, Foshan, October 2009.*





Top left: Antonella Cimatti. Creating two of the five elements that comprise her sculpture. Syringe extrusion with liquid porcelain on a refractory slab.

Top centre: The Ancient Dragon Kiln of Foshan, Guangdong. Note the diverse inclinations of the kiln which has been built into a small hill.

Top right: Kim Dong Jun. Young Korean artist showing the base of his large sculpture with a particular fragmented effect.

Above: Tan Hongyu. Artist from China sitting at the foot of her plastic arch relief composition; the sculpture is comprised of many parts which come from premade moulds.

The fascination of ancient Chinese ceramics culture had already been imparted to us at our Italian ceramics school, where, included in the didactic curriculum, are some Chinese ceramics and porcelain production techniques and the sequence of styles throughout the most important dynasties century after century.

language rooted in the knowledge of the basics of chemistry and of how to work and model the clay on the basis of an artistic idea. The know-how of processes sometimes gives suggestions and allows for changes to the original project itself, with variations in the program that in certain cases reveal themselves to be brilliant and possible only in that specific context.

During the meeting, comparison charts were provided of the 21 different glazes available and best adapted for the dragon kiln; these contained visual indications of colour, the descriptions of the vitreous coatings, model descriptions, their codes, colours, notes on dishwasher use, whether best fired in the dragon kiln or gas, the temperature, the glaze ingredients, the components of the earth (clay and mixtures), the characteristics and descriptions of the glazes with hints regarding technical applications, such as thickness, fusibility, metallisation, transparency and others according to the specific glaze. Notes were distributed with over 300 entries in English and Chinese regarding technical and ceramics terms, entitled *Ceramics Terminology*, a precious document, not only for communication but also based on the selection of terms. One was able to comprehend the vastness of knowledge of techniques; in fact the glossary contained within was itself a design aspect, a way of seeing things as they were, even if it was only just a simple list of translated words.

There were three clays at our disposal: the first, Coarse Clay, is well adapted for the creation of large sculptures with a high resistance capacity but not much plasticity. The second, called Semi-coarse Clay, is adapted for making sculptures 40-50 cm tall. Its low fire resistance capacity is inferior to that of the previous one but with more plasticity. The third, Fine Clay, could be used for ceramics with extremely detailed modelled designs and for pieces of about 40-50 cm high. Its bearing capacity is inferior to the Semi-coarse Clay but it has a lot of plasticity. All have a high percentage of *montmorillonite* (from 80 to 90 percent). These three clays were all able to be mixed and employed for use in large scale sculptures. The glazes and their technical applications were suggested for all three types.

To complete the panorama, there was a white stoneware already prepared for slip casting and a white porcelain which was also able to be used in this way or otherwise with the 'slip trailing' technique as was interpreted by the artist, Cimatti. The firing temperature for all of the clays is from 1250-1280°C, with the long mono firing of the dragon kiln in mind, the highest temperatures were nearest the top. These firing structures were extraordinary, both in the way in which they worked to full capacity and how they incorporate a cyclical nature, large scale production and energy savings.

The history and the structure of the renowned dragon kiln in Foshan is interesting and truly particular, as it has been illustrated and recounted by experts. Situated on the banks of Dongping of the ancient city of Shiwan, Guangdong, the Ancient Nanfeng Kiln was built in the Zhengde period of the Ming Dynasty (1506-1521 AC). Its firing has not been interrupted and it has been operating for over 500 years. It is the oldest dragon kiln in China





and perhaps the world. The place where it is situated is seen as an important national cultural site, heritage of the State Council and is noted in the *Guinness Book of World Records*, cited as a "live cultural relic, an unmovable national treasure".

Traditionally, people of that place have called ceramics firing kilns, 'Shitwan'. There are many types of kilns but the most famous are the dragon kilns, since their form is that of an enormous sleeping dragon. Since the Qing Dynasty, there have been 107 dragon kilns but at the moment there are only three, of which the Ancient Nanfeng Kiln is the most famous. For almost 500 years, the flame has not gone out and it has been constantly in production. In this way, the kiln has been kept in complete working order without damage. Next to the kiln, with an enveloping embrace that appears to be protecting it, lives a 200 year old tree whose roots sink below the structure of the kiln and seem not to feel the effects of the high temperatures. As legend would have it, touching the roots brings good luck, which is in tune with the Taoist dynamic of Yin and Yang where the wood feeds the fire and the kiln helps to grow the tree: a perfect balance. Throughout the years, production has never ceased for repairs, although the chimney was built in modern times. The kiln is a total of 34.4 metres in length. There are 29 rows of fire holes (five for each row) on the kiln. The firing holes are used to feed the wood throughout the firing process. There are four openings on one side of the kiln for loading and unloading pieces. The layout and heat emitted during the combustion of the wood cause infinite changes to the clay and glazes. The dragon kiln is divided into upper, mid and lower sections with three temperature ranges (low, medium and high and varying from 900-1300°C) which are managed and controlled exclusively by the Kiln Master. To maintain an atmosphere of reduction, the Master of the kiln controls the duration and the extent to which it is heated as well as any changes to be made during the firing; only he knows how to make decisions with his expert eyes based on the constantly changing conditions within. The waiting period after the firing is 20 hours, as the kiln must cool down before it is ready to be opened. Every five days the cycle can be repeated, meaning that in a year, numerous firings are able to be carried out.

The varying slopes in different sections within are characteristic of the dragon kiln and establish maximum output for Foshan. In fact, depending on the angle and the slope produced, the kiln feeds the temperature and the passage of heat. The kiln operates with a flue, rendering maximum performance, the preheating of the secondary air allows for best combustion. The firing begins with large pieces of wood being burnt completely, then passing to smaller pieces until finally reaching a maximum temperature of up to 1280°C. With regard to the Camp, every artist produced a piece based on a previously defined project (which had been communicated via email), not smaller than 1.5 metres, adapted for inclusion and installation in the park. All of the works were finished on time, although they were fired later, due to the



Top left: Chen Guanghui, Professor from Shanghai, begins with thin slabs for making complex sculptures. The modelled parts were covered with engobe. Top centre: Professor Lu Bin from China, assembling his installation dedicated to the city of Foshan. The piece, before the execution phase, was preceded by a series of impromptu sketches, designed with pen and paper. Top right: The young Korean artist, Yoon Ji Yong demonstrates the final stages of his coiled sculpture which has been smoothed out. Above: Kim Saeng Hwa, artist from Korea who lives and works in Foshan, during the final stages of modelling this male figure. The piece is propped up by a support to avoid any deformations during the drying phase.





Above left: The young Chinese student, Ciji Zhang, completes her piece made up of geometric lines and modelled in the atelier. Behind Zhang, her Professor Kim Hyeog Soo, is working on his ceramic tower.

Above centre: Rolando Giovannini. His piece called for the insertion of a neon light that wraps the sculpture.

Above right: The monumental sculpture by Professor Kim Hyeog Soo, which was placed in the park. It is a tower expressed by means of an architecturally geometric composition, with texture and engobe effects. The Korean Master used a drill to create holes and indentations.



necessary time needed to dry.

The techniques presented by the artists were wide ranging: from mould making employed using preexisting antique moulds for Wei, as through large plaster mould components for Tan, to traditional modelling by Lu with a composition dedicated to the City of Foshan, by Kim Saeng Hwa with her production of human figures and by Yoon with the construction of a 'figurative composition'. Then the artist Kim Dong Jun used coil building for the creation of a monumental circular form. Finally, there was the use of slabs of different dimensions and thicknesses, such as the thin ones used by Chen to create his amorphous forms and the thick slabs used in the impressive geometric sculpture by Professor Kim Hyeog Soo, as well as Ciji Zhang, where on his column, he also added clay modelling.

The applications of different materials rendered certain pieces quite articulate and complex, including locally harvested stimulus, for example, the use of bamboo by Roren and an appropriated steel structure for Cimatti's sculpture. For Roren, the use of bamboo poles five metres in length ideally represented China's expansion in the world, starting with an architectural structure made out of a clay shield which was of high quality construction. On the other hand, Cimatti wanted to represent the five elements (fire, earth, wood, water and metal) through the use of porcelain filigree anchored to a minimalistic metal tree. And I had designed a conclusive installation with the application of coloured neon lights.

In short, a reflection on this type of event: it is not just a question of technical communication and the exchanging of experiences. It is more about an osmosis of cultures and methods of approach regarding ceramics experiences. The artists are inspired by techniques that become their own concrete expressions or otherwise introduce their own styles, while expressing their personalities and energies to the fullest. They work by confronting the standard procedures and, in this way, are able to raise the bar, bringing their creations to new heights, allowing for further innovations and development of style. Even in the sciences, mutation is frequent and necessary. It is in the variables, in the ingeniousness of the unpublished work, where the real novelty lies. Besides the awareness of ancient standards and practices, it brings simultaneous reflection and re-examination.

The invitation was for the 2009 Nanfeng Kiln International Ceramic Work Camp held in Foshan, Guangdong, from 15 to 30 August, 2009, at the 1506 Creativity City with the Chairman, Mr Dailun Qiu. There were 16 artists from different parts of the world: from China there were, the Artistic Director Wei Hua and Tan Hongyu, both Professors at the Academy of Fine Art of Guangzhou; Lu Bin, Professor at the Nanjing Art Institute (noted in Italy for his award at the 52nd International Ceramic Art Competition in Faenza); Chen Guanghui from Shanghai and three young artists, Li Jingjing, Xie Jinlin and He Yonghao. Then from Korea there were Kim Hyeog Soo with one of his Chinese students, Ciji Zhang; and the young Yoon Ji Yong, Kim Dong Jun, as well as Kim Saeng Hwa, a Korean artist who makes her living with her own atelier in Foshan. From Europe, the Swede Erik Roren was there, well-known for his urban installations and public art projects. There were also two Italian artists from Faenza: Antonella Cimatti, teacher of Design at the State Art Institute; G Ballardini and Rolando Giovannini.

Rolando Giovannini is a ceramics critic and the Director of the *Istituto Statale D'Arte per la Ceramica* (State Art Institute of Ceramics founded by Mr Gaetano Ballardini in 1916 and known for Art, Technology and Ceramic Restoration), Faenza, Italy. Translated by Julie K Shanks.

Foshan Creative Industry Park and 1506 Creative City, named after the foundation of the Nanfeng Ancient Kiln in the year 1506, are a reality of extraordinary growth. An example was their participation at the *Shanghai World Expo* in August 2010, with the *Foshan Pavillion* which held 51 CHINA Kung Fu figurines created by Mr Dailun Qiu and the renowned artist Shu Yong who was awarded the *Lorenzo il Magnifico Career Award 2009* at the *Florence International Arts Biennale*, Italy.



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Johanna DeMaine





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In preparing this issue, it struck me that the articles herein are more diverse than usual. Of course diversity within each issue is something for which we always strive. Within these covers, you will find articles on the strife and coping skills developed by an African village, the challenges of economic sustenance in a Canadian community, the benefits and burdens of ceramics traditions of the people of Mexico, Nigeria and Turkey; and we see the ways in which ceramics contributes to the field of forensics. Sir James Dewar is credited with being the first to write (in September, 1842), "Minds are like parachutes. They only function when open." As we travel, as we meet people from other countries and as we read diverse perspectives, our lives are enriched and the enrichment is greater when the mind is open.

We were saddened to learn of the death of Australian ceramist, Marea Gazzard. She was a significant figure in her efforts in support of the Australian crafts movement and a notable artist with her own work.

Look for more on these exciting international events: The Westerwald Prize ceramics exhibition is held every five years with awards to ceramics artists in the areas of saltglaze, design, vessel, sculpture/installation and emerging artist award for ceramists up to the age of 35 years (b 1978 or later). Four prizes are awarded to artists from Europe. Application deadline is 19 January, 2014. The European Festival of Ceramic Arts is calling for applications at <http://www.terralha.fr/page-d-exemple/call-for-application-2014/>. There is still time to apply for a spring residency at CRETA Rome. The deadline has been extended to 1 December 2013. The woodfire festival, On the Edge of the Shelf, will be held in Mystery Bay, NSW, Australia from 1-18 May, 2014. Garth Johnson has been appointed the new Curator of Artistic Programs at The Clay Studio in Philadelphia, US. Applications close on Friday 7 March 2014 for the 2014 Indigenous Ceramic Art Awards at the Shepparton Art Museum in Australia ([www.sheppartonartmuseum.com.au/exhibitionprogram/icaa/](http://www.sheppartonartmuseum.com.au/exhibitionprogram/icaa/)). There is a new residency in Nove and Bassano del Grappa, VI, Italy, for international artists. For more information, email [blais.geraldine@gmail.com](mailto:blais.geraldine@gmail.com). In San Miguel de Allende, Mexico, studios are now available for rent ([www.barro-co.com](http://www.barro-co.com)).

When I see a list of events with locations around the world, such as the one above, I want to go to all of them. I want to meet our readers, learn about new artists, become familiar with cultures other than my own. In September of 2014, the International Academy of Ceramics will hold its biennial General Assembly in Dublin, Ireland (see their ad in this issue). This event is always an opportunity to gain from the host country knowledge of a new culture. It is also a way to get to know ceramics artists, writers, collectors and ceramics enthusiasts from around the world. It is diversity in a bottle with one of our common traits being our passion for ceramics. It is a time to discover the many other ways that we are similar and to learn more about our diversity. The conference is open to everyone.



# Poetics, Materials, Technologies and Relationships: The IAC General Assembly



**T**HE 2012 GENERAL Assembly of the International Academy of Ceramics (IAC) in Santa Fe, just like the previous edition in Paris and IAC Assemblies in general, are remarkable opportunities for meeting people and keeping up with the latest developments. They are events that show future in the making, where cultural trends are discussed and shared and the basic principles of an art that is found and practised throughout the world are consolidated. The success of such an event, however, depends primarily on the organisation (which in this

*Rolando Giovannini posits  
that these are the true  
instruments of art*

*Installation View, New World:  
Timeless Visions.*





Above left: Anna Calluori Holcombe's public contribution about contemporary art topics.

Above right: IAC President Jacques Kaufmann chairs at the opening of the Members Exhibition. New Mexico Museum of Art.

Top: Graciela Olio. Project South, Home Series. 2011. Kerflex porcelain, printed with laser decal, cone 8, oxidation.

Below: Ito Itsue. Sen Series: Beginnings. 2008. Handbuilt tatara slab clay form. 2.75 x 7.5 x 7.5 in. (7 x 19 x 19 cm.) Photo by Tak Saito. Collection of Harn Museum of Art, University of Florida.



case was perfect) and attention to detail (and in this Joe Bova cannot be faulted).

What is more, the interaction between the participants, who hailed from every corner of the globe, and the artistic and cultural context of the venue, were perfect. This harmony was quite palpable when a book of remembrance was compiled for Janet Mansfield, with everyone contributing.

The idea of combining this event with a number of exhibitions of work by IAC members (such as the extensive *American Visions in Clay* exhibition at the Patina Gallery, open exclusively to American IAC members), gave the event special significance, as it temporarily permeated the fabric of the hosting area. Like 'dipping' the sculptures, objects and compositions in local knowledge and, on the other hand, leaving an impression, a mark, a trace, an imprint of their presence, of their collective, temporary passing through.

The exhibition, however, that dominated the event was the *New World: Timeless Visions* membership exhibition of the IAC, held at the New Mexico Museum of Art. It provided a platform to showcase tendencies, virtuosités, different approaches to earth, the plasticity and tractability of clay, glazes and pigments. Works of art were open to dialogue and comparison. The artists, who are actually familiar with their colleagues' work and the leading artistic trends, exhibit at the highest level, creating a kind of multiple composition, a sort of orchestra whose instruments express themselves through colours, lights, shadows, reflections, geometries, sinuities and recurring traits.

The event was marked by its professionalism, stemming not only from the presence of great international masters, but also from the fact that IAC membership is dependent on individual candidates obtaining collective approval of their personal understanding of materials, plastics and poetics.

Ceramics artists, writers, educators (and more) were in attendance in full force including members of the National Council on Education for the Ceramic Arts (NCECA). A large number of artists teach, or have taught, in art institutes, universities, colleges or academies. This aspect was not forgotten in Santa Fe with the NCECA Exhibition *Ecumene: Global Interface in America Ceramics*, held at the Santa Fe Community College. Garth Clark and Marc Del Vecchio were both in attendance at this *vernissage* and on hand to lend their critical expertise, two important and authoritative figures in the theoretical study of modern and contemporary art.







The General Assembly opened with the greetings of Joe Bova, (President of the American Association of International Ceramics [AAIC] and the on-site organiser of the assembly) and of Mary Kershaw, the Director of the New Mexico Museum of Art. Jacques Kaufmann introduced the new IAC members and showed some of their works with the aid of a PowerPoint presentation. The opening speech was given by Peter Held, Curator of Ceramics at the Arizona State University Art Museum Ceramics Research Center, on the subject of "Decentering Clay". Then the Assembly opened, with the election results revealing Kaufmann as the new President and other elected positions.

Santa Fe offered those present the opportunity to totally immerse themselves in study and comparison, while providing a busy programme of lectures and meetings covering many topics of current relevance and popular and contemporary themes. One fascinating lecture of current relevance was on the issue of where ceramic art belongs in today's figurative and plastic arts and where it coincides with the artistic life of a workshop. Magdalene Odundo (Master Potter, Officer of the Order of the British Empire – OBE) made some interesting contributions to this subject.

Discussed was the aspect of high quality works interpreted as objects, intended to be used as well as a vehicle for maintaining and reinforcing our deepest, most precious and rooted ancient artisan cultures, were discussed. This theme was explored in the lecture on his work and life by Lonnie Vigil, a native American Pueblo potter from Nambé Pueblo on his work, life and culture and was enlightening and emotionally charged.

The educational aspect of ceramics was explored during the General Assembly with presentations of courses and practical workshops run by Jean McLaughlin (moderator), Doug Casebeer, Jeff Guido, Tyler Gulden, Steven Lee (ceramics centre and craft school directors) in "American Visions: Alternative Studies". A reflection on the future and evolution of ceramics processes is crucial at an event of this kind. An occasion with such artistic stimuli needed some technological input and this was provided by Andy Brayman and Del Harrow in their lecture on "Digital Explorations in Ceramic Art". This was followed by a debate where Anna Calluori Holcombe made a precise and competent contribution on the future and new frontiers of ceramics.

Interesting was the lecture by Neil Tetkowski "The Common Ground World Project", about

*Above left: Joe Bova, Lonnie Vigil (potter at Nambé Pueblo) with his work and Elaine Olafson Henry, just after the artist's contribution.*

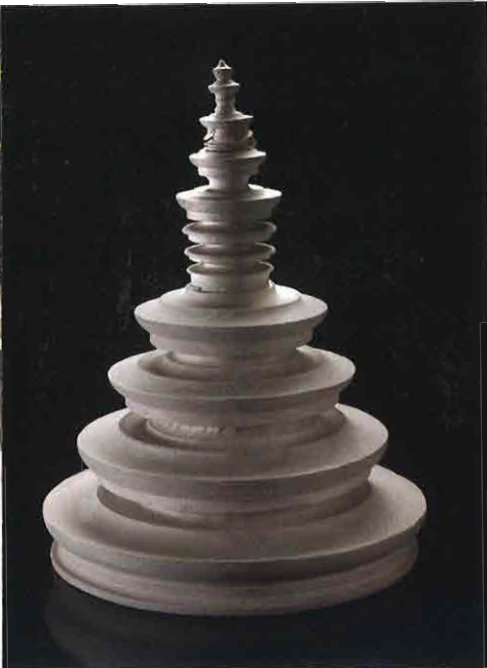
*Above right, left to right: Moyra Elliot, Elaine Henry, Sherman Hall, Tina Byrne, Mary Barringer and Jim Romberg. During "The Critical Article - Definition, Use, Implementation" panel.*

*Top: Wong Fiona Laiching. Moon. 2004 Terracotta. 3.15 x 15.7 x 10.2 in. (8 x 40 x 26 cm.) Photo by Wong Fiona Laiching. Collection of Harn Museum, University of Florida.*

*Below: Jacques Kaufmann. The Oarsman/Image of the Current System of Thinking. 2011. Coiled stoneware. 30 x 32 x 18 cm.*







Above: Marc Leuthold.  
*Bechune Pagoda*. Porcelain. 18 cm.  
 Top: Katsumata Chieko. *Buddha's Hand*. 2011. Adhering chamotte with glaze. 12.2 x 9.1 x 9.1 in. (31 x 23 x 23 cm.)  
 Below: Ann Van Hoey. 2011. *Vessel*. Earthenware, electric fired 1100°C, slab building and press moulding.  
 Photo by Dries Van den Brande.



*The Common Ground World Monument* 2000, ceramic work created with all types of clay from all around the world, on display at the United Nations building in New York and the panel on "Generations: Women from Santa Clara Pueblo" by the young artists Roxanne Swentzel, Rose Bean Simpson, Nancy Youngblood and Beverly R Singer, PhD (moderator).

Just as important, the Assembly provided an opportunity to meet extraordinary, outstanding artists whose works have been exhibited and have received awards in the most prestigious events worldwide. It is important, for instance, that the recently elected Kaufmann has one of his works at the MIAAO (Museo Internazionale Arti Applicate Oggi) in Turin, Italy; it is displayed at the entrance and was acquired in 2003 during the *Masterpieces: L'artista-artigiano tra Picasso e Sottsass* exhibition and chosen by the director, Enzo Biffi Gentili, as a permanent acquisition. This large terracotta and cement vase lies on the ground and creates an extraordinary visual and architectural impact (*Grand vase trois terres*, 2002). In contrast, Japanese artist Ito Itsue was present in Santa Fe at *New World: Timeless Visions* with her *Sen Series, Beginnings* sculpture, now hosted at Harn Museum of Art, University of Florida.

The artistic figures in the ceramics world follow precise guidelines that do not overlook or exceed any of the fundamental stages of the art: poetic expression, *l'esprit*, artistic thought, materials chosen and used, skilful techniques, methods of representation and contemporary relational aspects. In today's world, the Internet and the many instant means of communication bring experiences close together and contact is lively, dialectal. Yet meeting a great renowned artist in person, such as the extraordinary publishers present, Jim Romberg, Elaine Henry, Mary Barringer, Moyra Elliot, Sherman Hall and Tina Byrne, is truly exciting. These publishers, who attended a special round table entitled "The Critical Article – Definition, Use, Implementation", illustrated their different strategies. United in their determination to safeguard the quality of publications, two distinct issues emerged. Firstly, the need to propose a wide variety of articles, covering many aspects and on different levels; secondly, the desire to maintain critical standards and sculptural expression when choosing artists and articles written professionally by historians, curators and art critics.

The General Assembly touched upon all areas of interest in the world of art, including the important aspect of art history and criticism. An example was the extraordinary lecture (a *lectio magistralis* in the true sense of the word) by Garth Clark entitled "Vulcan God: Lucio Fontana Romances the Kiln 1926-1968"; his talk traced the varied career of Fontana, the great 20th century master who was born in Rosario, Argentina on 19 February 1899 of Italian parents but who spent most of his life working in Italy. Clark described Fontana's poetic expression and style and told numerous anecdotes. This was followed by talks, including one on the contemporary ceramics culture in Italy and the world, led by Marc Leuthold, a New York sculptor whose work was recently featured in a monograph entitled *Marc Leuthold, Sculpture, 1995–2010*.

Del Vecchio, with Jim Lawton and Nathalie Fitzgerald, under



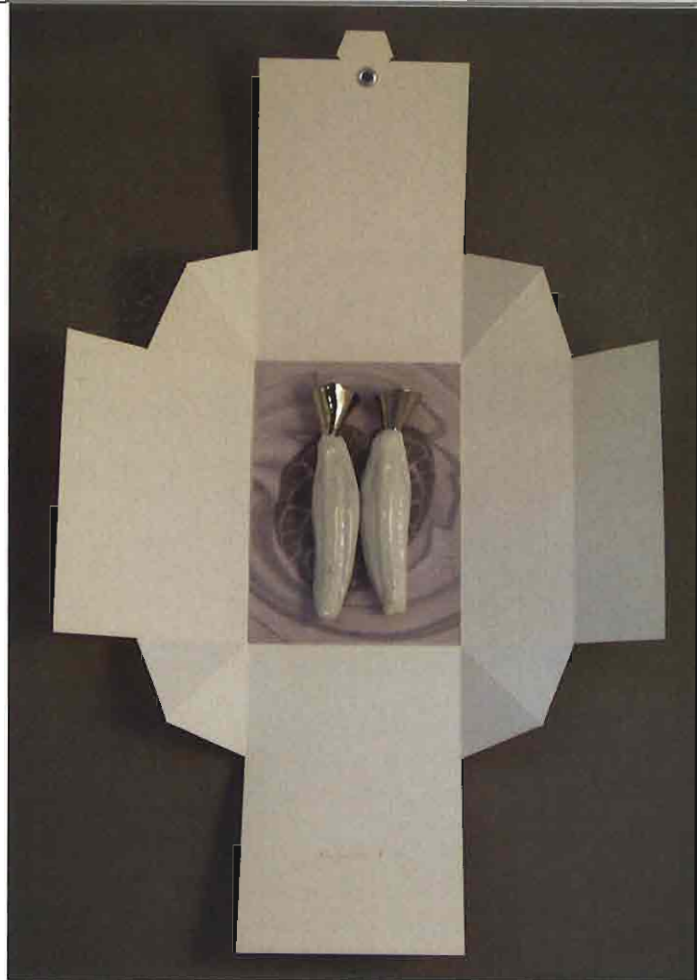
the coordination of Peter Held, expressed the viewpoint of Artist, Collector, Gallerist, speaking about "Collecting: Its role in the life of the artist". The ceramics artist is, indeed, strictly dependent on these figures: the collector nourishes him because he loves his poetic art or recognises his works as a sound investment; the gallerist because he promotes and protects the artist's work, instrumental in his success. Then there are the competitions and cultural events. If the cultural events are prestigious, they are invaluable experiences; competitions, on the other hand, create emphasis, trends and are springboards to launch names onto the international scene. Lastly, some artists (who are also IAC members) are enjoying some extraordinary experiences in industry and large-scale projects.

When you rub shoulders with some of the biggest names in the world of international ceramics for a couple of days, you pick up on particular perceptions and vocations: Gustavo Perez of Mexico, for instance, Vice President and representing South and Central America, appeared especially attentive to new forms of expression, taking on the symbolic role of tutor for the younger generation. Perez, who is a familiar face in Europe, is open to different approaches to ceramics and its many forms of expression. He has a background of highly technical knowledge and expertise. The aspect of the new generations brings everyone together.

A sense of continuity emerged at Santa Fe, in keeping with the complex worldwide scene, a successful fusion of tradition and marked innovation, even involving 3D. Similarly the respect for the practices and procedures faithfully reflect the sacred canons of art, which are sometimes developed and conditioned by technology and experimentation, sculptural expression, perceptible in installations and objects with iconographic reinterpretation.

Rolando Giovannini earned a degree in Geology and a diploma at the Academy of Fine Arts in Bologna, Italy. He is a teacher at the Brera Academy of Fine Arts in Milan and the former Principal of the Istituto Statale d'Arte per la Ceramica Liceo Artistico per il Design Ceramico (State Art Institute for Ceramics and Ceramics Design School) in Faenza, Italy, from 1986 to 2012. He is the author of books on ceramics and founded the NeoCeramica Movement in 2007. Giovannini has done research on ceramic and neon. His works are held at the Victoria and Albert Museum in London and at the Shin-Kobe underground railway station in Kobe. He was invited to the 54th International Art Exhibition of the Biennale of Venice (2011) and BLA BLA, Milan (2013). He is a Member of NCECA and of MI.MA (Milano Makers, 2013).

Translated by Domino of Elisa Moro, Italy.



Above: Anna Calluori Holcombe.  
*Natura nella Scotola II*. 2010-2011.  
Herrend porcelain, 3D scanning and  
printing for models, slipcasting, gold  
lustre, museum board, paper, grommet.  
23 x 7.5 x 5.5 in.

Below: Gustavo Pérez. *Vase (11-115)*.  
2011. Stoneware. 23 x 41 x 13 cm.





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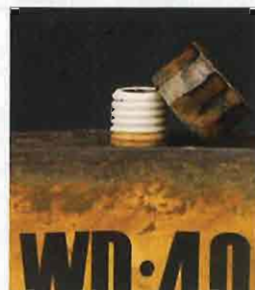


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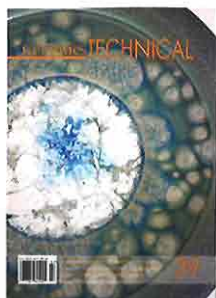


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PLATE (DETAIL)

Ödül Işıtman





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As we in the Northern Hemisphere are in the middle of autumn, those in the Southern Hemisphere are enjoying spring and anticipating summer. When the May issue is distributed, those seasons will be reversed. Editing the journals (*Ceramics: Art and Perception* and *Ceramics TECHNICAL*) has encouraged me to think even more globally than I did previously. When you travel this amazing globe, you (it is to be hoped) gain the perspective that we are so much more alike than we are different. With all of the violence in the world, it is more important than ever that we exercise acceptance of the ways in which we are different. At the recent General Assembly of the International Academy of Ceramics in Dublin, Ireland, this was evident. We welcomed our first (ever) new member from Pakistan, Alam Sheherezade. In traditional dress, Alam expressed her heartfelt appreciation for being elected to this international community of ceramics. She was embraced and welcomed by the members and we would expect nothing less.

This issue includes articles that also exhibit how much alike we are in our affinity for clay, how diverse we are in how we use it and how we travel the world to be stimulated and even to put ourselves out of our comfort zones. As examples, Antonella Cimatti of Italy reports on a symposium in Japan; A Feyza Çakir Özgundogdu of Turkey relates her experience in Zibo, China; Rolando Giovannini of Italy describes the work accomplished by Marc Leuthold (US) while in Faenza. Particularly touching in this issue is the account by accomplished artist Paul Chaleff on his extensive collaborations and his long-time friendship with the late Sir Anthony Caro.

In 2015, we will publish the 40th issue of *Ceramics TECHNICAL* and the 100th issue of *Ceramics: Art and Perception*. We are aware that many of our long-time subscribers have each and every issue that has been published. We appreciate your loyalty.

We now send the journals to 67 countries around the world. Sharing information worldwide is what keeps the field of ceramics as diverse, exciting and accepting as it currently is. We welcome articles of international interest on your technical and historical research, cultural events and exchanges, educational opportunities as well as the strategies and processes that you use in your work. I may have written this before in this column but if I had one wish, it would be to speak every language. Just imagine.



# Marc Leuthold in Italy



## Zauli as Muse

Above: Carlo Zauli. *Sala Anni 60*. 1960s. Years Room, vases. 1962 to 1967. Glazed white stoneware, Zauli's double walled vessels, wheel-turned advanced (late) work. Photo by Marc Leuthold.

Below: Marc Leuthold workshop at the Museo Zauli. 2013. Photo by MCZ - Faenza, Italy.

### *Rolando Giovannini relates Marc Leuthold's experiences in Faenza and Venice, Italy*

THE OPPORTUNITY TO VISIT ITALY DURING THE VENICE BIENNALE IS A COVETED EXPERIENCE FOR MOST ARTISTS the world over, but to also be invited to take up a residency at the Museo Carlo Zauli in Faenza<sup>1</sup>, during this period, would, in itself, be a dream come true. In July 2013, Marc Leuthold, New York artist, Professor and Head of Ceramics at the State University of New York, was so fortunate.

The Museo Carlo Zauli is today a museum dedicated to its namesake. Zauli was the preeminent Italian ceramics artist of the second half of the 20th century. Perhaps, the most extraordinary aspect of the Museo Carlo Zauli is how, even today, everything remains intact, original and complete. A time capsule, a faithful preservation of the master's studio, yet still a space for creative growth.

For the past 50 years, the Zauli studio has been the site of major events, a sort of *Last Supper* for many artists, such as Lucio Fontana, Arnaldo and Giò Pomodoro, Pine Spagnulo, the historian Giulio Carlo Argan, the novice Claudio Spadoni, as well as a large contingent of Japanese artists who began to arrive in the 1970s. Such interactions must have helped shape Zauli's development.

Matteo Zauli, the museum's Director, remembers opening the studio as a venue for artistic events soon after his father's death to give life to the museum, to enhance its collections and exhibition spaces. His goal has been to create an institution of experimentation and research. Matteo Zauli's programming has "given new vibrance to the rooms and libraries. The museum is in a continuous state of renewal rather than a static monument to the memory of the great master."







Since 2003, according to Matteo Zauli, the Zauli Museum, in collaboration with the Institute of Art and ISIA, has initiated a process for the development of ceramic art from a variety of perspectives. In order to promote ceramics in the broader context of contemporary art, residencies were given to Sislej Xhafa, Piero Golia, (in Vice versa Italian Pavilion selected by Bartolomeo Pietromarchi) and Diego Perrone, Yuri Ancarani (in The Encyclopedic Palace selected by Massimiliano Gioni), all at the Venice Biennale of 2013. In 2012, the museum decided to invite internationally renowned masters of ceramics – Jeff Shapiro (2012) and Marc Leuthold (2013, originally proposed by Antonella Cimatti).

#### THE RESIDENCY

Leuthold arrived in Italy via France where he had held master classes for two weeks in the atelier of Sandrine Rousseau at the Vallauris Institute of Art before continuing on to take up the Zauli residency in Faenza<sup>1</sup>, the most celebrated city of ceramics in Italy from which the term Faïence is derived. He was to spend a week living and working at the studio-atelier; discovering its hidden nooks and crannies, the movements of light and shadow on its stone architecture.

For Leuthold, Zauli is both “muse and source of inspiration”. As he retold it to this author, any influence of Zauli’s *oeuvre* had been initiated years before on a visit to the Sculpture, Objects, and Functional Art fair (SOFA) of 2003. He was “shocked by its scale and muscularity of form and rich shino-like surfaces. Zauli had a confident hand and did not feel compelled to subjugate the medium. His timeless, massive forms twist and meander with an alluring surface. Zauli’s work seemed somewhat out of place at SOFA NY, belonging, instead, in the Sculpture Garden of MoMA or at the Noguchi Foundation.”

Although Leuthold developed his art without any knowledge of Zauli (an artist whose importance to the field is comparable to that of Peter Voulkos), he acknowledges the synergies of their artistic paths when he states that both their art practices “evolved from wheel-generated vessels to

*Top left: Carlo Zauli. Installazione delle arate e delle zolle. 1976. Bronze and two sculptures on the side walls. 1982. Glazed white stoneware, triumvirate of Zauli sculptures in basement.*

*Photo by MCZ – Faenza, Italy.*

*Top right: Marc Leuthold briefing the workshop participants, July 2013.*

*Photo by MCZ – Faenza, Italy)*

*Above left: The artist participants and Marc Leuthold in the old kiln room of Museum Zauli.*

*Photo by MCZ, Faenza, Italy.*

*Above Right: The old kiln room.*

*Photo by Andrea Santucci.*

*Below: The workshop participants.*









non-objective sculpture". Further resonances can be found between Leuthold and Zauli in their aesthetic and gestural response to the material.

Many artists wish to dominate the medium; viewing faults such as tears and cracks as errors to be corrected. Alternatively, Zauli and Leuthold find that these 'problems' enhance the work, rendering the process less predictable, more of an act of collaboration with the material. Embracing cracks that emerged in the process of making, Zauli often created works through slumping and ripping the clay. Similarly, Leuthold finds that "the breaks and cracks open up the form in important ways." He will on occasion deliberately destroy the post-fired form in order to transform and give it a revitalised 'voice'. Commenting on the Zauli collection, Leuthold paid particular attention to the manifestation of this quality: "Early vessels were conservative and less original, later ones more experimental: beautiful volumetric forms – fertile and rich, already with the signature grey-white glaze with subtle flashes of red. In the same room was the masterpiece: a huge mandala-like form – thrown on both sides standing on end with a huge gaping crack. An impossible, monumental piece, perhaps 50 inches tall."

Sadly, the relationship to material process that is highly valued by both these artists has not been fashionable in an idea-driven art world. Relational Aesthetics, Post-structuralism, *trompe l'oeil*, technology and science-driven works are the order of the day and do not address the importance of process and touch.

In the 1980s, Zauli – influenced by German styles – became enamoured with an extraordinary black stoneware clay to the point of changing style, transitioning from 'white' to 'black' and creating numerous unglazed sculptures from it. He amassed a large amount of this black clay, which is now stored in the museum cellar. Owing to its precious nature, to date, only Shapiro and Leuthold have been invited to use it.

During his stay Leuthold used this clay to create several non-objective sculptures in honour of the Zauli family – the artist and his children. His comment on the nature of this clay that it was "rich . . . and cohesive in a way that I have never experienced" seems also to be testament to the artistic life of Zauli and his son Matteo's dedication to the endurance of his father's legacy and also a subtle acknowledgement of Zauli's daughter, Monica, who



*Facing page: The artist Piero Paolo Mazzotti, FOS Ceramiche in Faenza.*

*Looking at Leuthold work made of Carlo Zauli clay. Photo by Marc Leuthold.*

*Above: Carlo Zauli. Ruota Strappata. 1967. Glazed white stoneware. 122 x 124 x 42 cm. Photo by MCZ – Faenza, Italy.*

*Below: Marc Leuthold, the artist Muky (Wanda Berasi) and Matteo Zauli. Photo by MCZ – Faenza, Italy.*







Above left: Carlo Zauli. *La cantina delle argille*. The cellar of the clay and on the triumvirate of Zauli sculptures in basement.

Above right: Ron Nagle. *Particolari dell'installazione (Detail)*. 2008/2013. All works ceramic and mixed media. Giardini, 55th International Art Exhibition, Il Palazzo Enciclopedico, la Biennale di Venezia. Photo by Francesco Galli, courtesy of la Biennale di Venezia.

Below: Jessica Jackson Hutchins. *Rondamoo*. 2011/2013. Plaster, collage, acrylic marker, fabric and glazed ceramic. Arsenale, 55th International Art Exhibition, Il Palazzo Enciclopedico, la Biennale di Venezia. Photo by Francesco Galli, courtesy of la Biennale di Venezia.



sat in on several of his workshop sessions. His admiration for her craft also reveals the attention he granted his surroundings in providing a reverent inspiration for the artworks he was to produce while there.

A noted architect, Monica Zauli has designed the exhibits and renovated the spaces. No detail was too small for this sensitive designer. Even the basement was carefully altered. There, against a backdrop of decades old, bagged raw materials, she sited a dramatically lit triumvirate of non-objective sculptures.

#### THE WORKSHOP

While immersing himself in the structure and contents of the Zauli Museum, Leuthold also spent some of his time in the original studio-lab of Zauli imparting the wealth of knowledge he has gained through 25 years of his own art practice. Working alongside Leuthold, participants (under the coordination of Cristina Casadei) constructed forms and dried them to a leather hard state, before later carving. He demonstrated techniques including marbleising and carving clay. He also presented

lectures to complement technique. Participants, at first frustrated by this subtractive approach, gradually internalised the techniques in a deeper way, thereby reinterpreting and extending their own artistic voices.

Of Leuthold's practice and his approach to teaching, Monica Zauli observed his "exceptional sensitivity which also transmits in a non-verbal way. There is a veritable depth of feeling to his understanding. Leuthold seems to form a bond with the ceramic material at an almost cellular level." Every detail of his process is investigated thoroughly in its innermost form and this is reflected in the manner in which he imparts knowledge and in the forms he produces. One feels as if one is catching a glimpse of the first stirrings of the universe.

#### VISITING VENICE

Later during the visit, Leuthold and I travelled together to the *Venice Biennale*. In the midst of a hot July, Venice swarming with tourists, we took a water-taxi to the Biennale campus.

Not infrequently, talking to artists, art critics, scholars and journalists, one wonders if an artistic event is interesting or not. The *Venice Biennale*, the complexity and the landscape that offers both the contemporary and *avant-garde* world, can not be catalogued within ordinary parameters. One goes, watches, reads and perceives stimuli, sometimes feeling an affinity or involvement with the innovation. The art evolves, the poetry intertwines and mingles. The works become all-inclusive; a fusion of the entire experience.







Recently, the art world has turned its eye and heart to the field of ceramics and this has resulted in a greater presence of ceramic based works in this current *Biennale*. For artists such as Leuthold, it is a chance to ruminate on a broader reflection of the 'face' of ceramics.

Among the artworks was a room of Ron Nagle sculptures. Here, Leuthold was able to witness the culmination of a stalwart's practice and commented that "None of these new Nagles were pots – a logical direction for this artist whose work seemed ever more tenuously tied to the vessel." Of the mixed media ceramic sculptures of Jessica Jackson Hutchins who represents a new breed of ceramic art, he recognised the balanced tension of aesthetics and the masking of skill: "Ugly and beautiful, these sloppy sculptures are technical *tours de force*. *Armchair* has an impossibly formed stomach like ceramic volume draped over both sides of the back of a ratty old American wingback chair." He also showed an appreciation for the primal beauty of the series of works, *Oldest Living Things* by Shinichi Sawada, an outsider artist from Japan and the timeless, alchemical action of *Ossido Ferrico* by Francesca Grilli, a large sheet of slanted steel with a slow drip of water creating an enormous evolving oxidised painting on the steel surface.

A creative act is never static; always excavating the past and tilling the future; every element has a particular value; a prodigious energy; each steering the thought-process, facilitating new associations, experimentation and complexity. As such the Zauli experience and the *Venice Biennale* of 2013 were to subtly influence Leuthold's subsequent residency and exhibition at the Sydney College of the Arts at the University of Sydney, Australia in November, 2013. The final installation perhaps incorporated a greater urgency and rawness in the gestural and carved porcelain portraits than ever before and this was intensified by the artist's request that the audience slash through a large paper tent to reveal a lattice of hanging slashed paintings and the ceramic forms of the inner sanctum.

We carry our experience with us. Perhaps, for artists such as Marc Leuthold, who can focus so astutely on the haecities of a present moment, the burden is richer and the creative act that results, enduring.

#### ENDNOTES

1. This city is also the seat of the International Museum of Ceramics (MIC) and the Ballardini Institute for Ceramic Arts (now Liceo Artistico per Design). MIC, directed by Claudia Casali, hosts the *International Competition of Contemporary Ceramic Art*, which is now in its 59th year.

Rolando Giovannini is currently Professor at Brera Academy of Fine Arts, Milan.  
Translated by John Wheatley

Above left: Shinichi Sawada. *Opere in mostra alla Biennale Arte. 2013. Terracotta. Arsenale, 55th International Art Exhibition, Il Palazzo Enciclopedico, la Biennale di Venezia, Collection l'Art Brut, Lausanne, Photo by Francesco Galli, Courtesy of la Biennale di Venezia.*

Above right: Marc Leuthold. *Torture installation. Photo by Marc Leuthold.*

Below: Monica Zauli with Zauli's *Torn Pottery Series Vaso Sconvolto. 1976. Glazed white stoneware.*

*On the wall, Vasi Sconvolti. 1977.*

*Glazed white stoneware. Photo by Marc Leuthold.*





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Cover:

**Wilma Cruise**

*The Travellers*

Photo by Ant Strack

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# Zhu Legeng

## Sequences and Rhythms, Panoramas and Textures

THE MOST FASCINATING THING ABOUT AN ARTIST IS the poetic aspect, the will, the desire to say something permanent, to communicate it by way of a script, a drawing or a three dimensional sculpted object. The quest for poetry is, at first, a spontaneous action. It is a response to the inherent need of the creative being for self-expression; over time it elaborates and evolves, assuming a perceptible personal quality, almost visible, touchable by the observer and art critic.

It may be said that the poetry of an artist, while remaining steadfast in the principles and modalities, evolves and transforms through four distinct cycles in a lifetime: the formative years of instruction, the years of training and experimentation, the consolidation of the artistic and professional roles reaching maturity and simplicity and, finally, consolidation on a theoretical level and sedimentation of the work in a prestigious public context.

The introduction to the creative world of Zhu Legeng takes account of this evolution and the fact that he has always lived in a family immersed in a world of ceramic art. From such beginnings, one attains an innate understanding of the requisites for exemplary quality and perfection in technical expertise

– something that Zhu has developed along his own artistic path to a complete and comprehensive operational autonomy. His generation has invented a new method of creating the ceramic art form; that is to first conceive the sculptural work in all its complexity and self-sufficient form. This is in keeping with rare and gifted artists of national importance, such as Yao Yongkang, the great master of figurative sculpture and celadon in Jingdezhen, who in his full maturity, one can re-appraise his overall artistic career from

an international perspective, with his work having been embraced and further expressed by the second generation Futurists and later by the Informalists.

Zhu graduated from the Department of Art at Jingdezhen Ceramic Institute, where he earned a master's degree and went on to become a teacher at the Institute. He currently presides over Art Creation at the Institute of Chinese Academy of Arts where he is a professor, doctoral supervisor, outstanding contribution expert and enjoys the special subsidy of the State Council, National Master of Ceramics in China. He is a member of Chinese People's Political Consultative Conference (CPPCC) and Vice-Chairman of China Arts And Crafts Association (CACA).

His works have been exhibited in numerous domestic and international ceramic art exhibitions with much success, having received prizes for more than 40 of his works. In 2012, he was the recipient of the Xinchuan prize for Inheritor of Chinese Intangible Cultural Heritage. In 2013, he received the prestigious Yi Wen prize.

His style, his poetry, to summarise in just two words: sequence and rhythm. The artworks consist of

sequences possessing the essence of the dynamism at play,

as if to render in perpetuity an idea, to eternalise a subject. It is a process that neither indicates a beginning nor an end of things. The pace, however, is the perception of the recurrence, the modularity, the high and the low, the strong and the slow, the bitter and the sweet and the quiet anguish (of the tormented). These references – the sequence and rhythm – are common amongst history's great artists, but also to Zhu. His work is interpreted by this idea of the series, ensuring that the viewer recognises the countless

*Article by Rolando Giovannini*







citations; a sort of texturing of the scene with duplicate items, recurring and overwhelming. And when the sequence and repetition are real, this disperses on the surface, characterising not only the two-dimensionality, but also the space bringing a visual sensitivity to the scene, both pictorial and tactile. In this manner, the works of Zhu not only emphasise the territory, but they stand erect assuming a plastic value, sculptural, symbolic, as if overflowing, like boulders in motion, a mass migration, progress, progression.

*Facing page, above: Heavenly Horse. 2009. Porcelain.*

*148 x 30 x 25 cm. Photo by Zhu Yang.*

*Facing page, below: Wind. 2010. Stoneware.*

*120 x 35 x 140 cm average. Photo by Zhu Yang.*

*Above: Light of Life. 2005. Stoneware. 1710 x 700 cm.*

*Below: Heavenly Horse (Detail). Photo by Zhu Yang.*

His animals in sequence, just like his aligned figures, gathered together in the silence of a muted shout, have this value. A daring parallel – if slightly bold – draws our thoughts to George Seurat's oil-on-canvas







Above: *Imagination of Time and Space*. 2005. Stoneware.

Below: *China Oxen*. 2012–2013. Stoneware. Photo by Zhu Yang.

*Paisannes au travail (Farm Women at Work)* 1882–1883, in New York's Guggenheim collection (Solomon R Guggenheim Museum, New York – Solomon R Guggenheim Founding), where two female figures are portrayed univocally, at work in the fields in an atmosphere of harmonious light and colour. The figures are gathered, soft yet solid, malleable, in the midst of a slow movement. Thus Zhu concerns himself with the world of animals, both as a symbol of strength and positive energy and as a symbol of help to man, in a slow and constant procedure.

His works epitomise the chromaticity of Chinese culture. Technically they range from celadon porcelain, where one appreciates the virtuosity of coloured crystal-dripping, to the wonderful crystallisation of zinc oxide and white stoneware patterned in large shapes. The techniques that the artist employs demonstrate a wisdom and mastery of high temperature, with the use of chromatic surface paints in both high and low intensity fires. The glazes are influenced by the culture of the materials, the visual and tactile sensitivity typical of Asia, where the surfaces are fine, treated, painted with meticulous attention and where the processes go as far as to the use of cooking in a controlled environment reducing the typical lustre.

Being a part of the cultural context of Jingdezhen, not only for being Chinese (which already suggests

depth of thought, a profound wisdom of technique, order of things) it means to be part of humanity's heritage of ceramics, one of the focal points of our world made of moulded and baked clays and minerals. It is in this way that Zhu fulfils the role of teacher, animator of culture, devotee of distant and ancient traditions. This feature of conservation and development in the research is also carried out in the city by Caroline Cheng, creator of The Pottery Workshop directed by Eric Kao, as well as Sanbao Ceramic Art Institute, founded and directed by Jackson Li, assisted by Wendy Li.

Zhu's new house has the capacity of a museum. Open spaces, illuminated by geometric patches of light, are complemented by artworks that spread out and punctuate the ambience. Alongside, one finds a dedicated structure with vast exhibition halls of ceramics of various epochs and technologies. This is a place not only reserved for conservation and cataloguing, but also of didactic use. This is perhaps not so unusual, when one considers the roles that both Xu Dufeng and Dr I Chi Hsu have played in recent years in the creation of the Pottery Art Village in Fuping, China. A rather extraordinary place, it was designed as a place of meditation on the world of ceramics, especially modern and contemporary.

The Zhu house is laid out as homage to Jingdezhen porcelain. The outside is studded with fragments of blue and white objects positioned in a manner reminiscent of *trencadís* (a decorative technique







Above: *Cattle Totem Series – Ancient Memories*. 2012-2013.

Stoneware, 120 x 110 x 60 cm.

Below: Zhu Legeng.

Photos by Zhu Yang.

with the application of ceramic fragments in a haphazard manner to cover a surface). Our thoughts turn to Antoni Gaudí and his extraordinary, avant-garde expressions of Casa Batlló and Parc Güell in Barcelona, Spain, as well as the French-American artist Niki de Saint Phalle's *Giardino dei Tarocchi* (The Garden of Tarot) in the artistic park of Garavicchio in Italy and in the "Queen Califia's Magic Circle" sculpture garden in Kit Carson park, Escondido, California, 1983 – all examples of glittering fragments of pottery harmoniously composed, glass mirrors and ornamental stones.

Lili Fang (Director of the Art Anthropology Research Center of the Chinese National Academy of Arts [Beijing] for the consolidation of knowledge and cultural predisposition in the Chinese city of Jingdezhen) is the coordinator of conferences and forums, which serve as reference points, attended by notable figures in the fields of academia and conservation. Zhu operates also in the municipal context of his locality, having contributed to various initiatives that the municipality intend to promote such as, for example, the recent curation of the 2013 China Kaolin Grand Prix for International Ceramic Art, Jingdezhen, which had more than 1700 entrants, with a final selection of 208 artists, competing for prestigious and generous (financially) prizes.

In his speech as curator, Zhu, Dean of Artistic Creation and Research at the Chinese National Academy of Arts: "There is a new term 'Jingdezhen Dream Seeker', which refers to those who come from all around China and from around the world. They come together to open their own studios here and create their own artistic works. Their arrival has

invigorated Jingdezhen, as well as having added new significance to the China Kaolin Grand Prix for International Ceramic Art. Jingdezhen has become a global focal point for ceramics. Throughout history, Jingdezhen was regarded as the ceramics capital of the world due to its production and widespread export. Now, artists from around the world flock to Jingdezhen not only to create their own works, but also to shape the new style and new cultural appearance of Jingdezhen. China Kaolin Grand Prix for International Ceramic Art has become a communication platform for ceramists throughout the world."



Rolando Giovannini is a teacher at the Brera Academy of Fine Arts in Milan and the former Principal of the Istituto Statale d'Arte per la Ceramica Liceo Artistico per il Design Ceramico (State Art Institute for Ceramics and Ceramics Design School) in Faenza, Italy, from 1986 to 2012.

The Municipalities of the cities of Jingdezhen and Faenza, in 2013, made a pact of friendship, a *gemellaggio* (twinning) between culturally related cities of artistic acclaim. This contact has secured official representation from China in Italy in September, 2014, during the events of Argilla, on the invitation of the Mayor of Faenza, Giovanni Malpezzi. Recently Zhu Legeng gave a presentation on his porcelain paintings, vessels, figurative sculptures and relief murals, in International Visiting Artists (Ceramics Program at Harvard University, US).

Translated by John Wheatley.



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# Luigi Ontani

## Poetry and Perfect Artist Expertise

Article by Rolando Giovannini

AT A TIME WHEN DEFINING THE ROLE OF THE ARTIST HAS become increasingly complex and when the poetic order of things is not always immediately apparent, Luigi Ontani (b 1943) is a steadfast presence in Italian and international art. We refer here to the wider field of fine art, not only to Italian ceramic art.

An exponent of Body Art, he made his name in the 1970s, noted amongst other things for his *tableaux vivants*, video footage and photography of human compositions in motionless states. After training at the Academy of Fine Arts in Bologna, Ontani embarked on a long and continuing artistic voyage, exploring various avenues of research and modes of expression such as performance, photography, theatre, painting and sculpture – the latter making use also of *papier-mâché*, glass, wood and of the low-firing ceramics technique.

His research is often characterised by a desire to uncover his original self, the individual that is within himself, the true identity of the person. He challenges historical themes, of mythology, literature and popular culture, turning, therefore, to metaphor, to change, to concealment, to disguise. It is often Ontani himself who is the subject of his work, an active participant, a representation of the organic form in coexistence with the material world. Never an ironic statement, but rather one of fickleness, narcissism and of a rigorous quest for elegance; where the notion of perfection is confronted with the canons of classicism and where, not infrequently, stereotypes of classical or of everyday life are used to facilitate an interpretation in accordance with his own poetic vision. On this it is interesting to quote Valerio Bruno Bandini, art critic, lecturer of History of Art at the Academy of Fine Arts in Bologna and History of Visual Communications ISIA (Institute for Artistic Industries) of Urbino. He curated an exhibition on the relationship in Ontani's work of ceramics and sculpture entitled *Ermetetiche* at the Palazzo delle Esposizioni in Faenza, 1994. It brings to mind an episode in which the artist is talking and thinking about the topic of 'disguises', making reference to Marcel Duchamp. Bandini states, "Ontani was somewhat surprised because he said Duchamp had always tried to give the 'case' a shape, a geometry. . . he had tried to harness it." I was

Left: *Ermetetica Aidialettica*. 1995. Polychrome majolica.

199 x 52 x 52 cm. Photo courtesy of Luigi Ontani.

Facing page left: *Tondo EinsteinEisenstein*. 2001.

Polychrome majolica. 70 cm. Photo by Davide Servadei.

Facing page right: *Ermetica PavonDante*. 1995. Polychrome majolica. 185 x 52 x 65 cm. Photo courtesy of Luigi Ontani.





quite surprised by the point made. Ontani continued stressing that the component of the 'case' constituted a decisive aspect of the artistic creation, subject to respect it, to face it poetically."



Reminiscent perhaps of Joseph Cornell's *Memory Boxes*. This conversation gave rise to the title of the writing in the catalogue, *Arabesques*. . . *Memory* curated by Bandini. For example, Vittoria Biasi in the introduction to the exhibition catalogue *Napoleonic Museum, Napoleonic interpretations by Louis Ontani*, (Rome-Napoleonic Museum, 7 May – 31 August 2003, published by Gangemi Editore, works realised by Bottega Gatti Ceramics, Faenza and Venera Finocchiaro) in relation to the artwork *NapoLeonCentaurOntano* he says, "Ontani approaches the character with a sense of exaltation of the company, creating scripts and symbolic forms, reducing the distance between art and life, bringing art to life in the profound relationship between form and content, body and memory."

At the end of the 1970s, Ontani recognised that art increasingly being classified under the then prevalent term 'Conceptual' (pleasantly remembered in the book *La Linea Analitica dell'Arte Moderna* [The Analysis of Modern Art, Turin, 1975] by Filiberto Menna, former professor of Contemporary Art History at the faculty of Magistero di Salerno, on which at least two generations have studied) had exhausted much of its innovative potency, forcing a return on his part to a more concrete form of practice. This stimulated an increase in his artistic output, in ever more materials and even works of great size.

For this, he not only continued lone practice but turned also to masters of various disciplines and crafts, collaborating to great effect in sculpture (even as far away as Bali in the Far East), painting and photography, prepared to the most exemplary standards; this, of course, without renouncing his own personal and profound artistic intentions, where poetry, transformation, myth and the idea of the aesthetic remained and retained dominance.

On 13 November 2006, at MCZ – Carlo Zauli Museum in Faenza, Italy, thanks to his friendship with Director Matteo Zauli and Davide Servadei who facilitated the meeting, Ontani held a talk for the public and students of ISIA and ISA Ballardini, conducted within the exhibition *Mondays of Contemporary Art* by poet and sculptor Giovanni Scardovi. Of the event, Zauli remarks, "a few years ago, during one of our lectures, we invited him but the talk turned into a real event because Luigi Ontani is himself a work, for want of a better term. And, to my mind, today he continues to be that most significant manifestation of his own work." In fact, the artist responded to questions wearing a mask. The content of his words, the reverberation of the voice, the cadence of the language created an atmosphere of great participation and suggestion. He left a most poetic mark on proceedings. "A work on his own identity tied to cultural icons. An identity, at the same time, personal yet universal," continues Zauli.







Above: *Ermestetica San Sebastian Saggittario*. 1995. Polychrome majolica. 187 x 52 x 52 cm. Photo courtesy of Luigi Ontani.

Above right: *Tondo Manipiedi*. 2011. Photoceramics on polychrome majolica. 70 cm. Photo by Davide Servadei.

Below: *Tebaide Antonio Abate*. 2006. Polychrome majolica, gold lustre. 123 x 45 cm. Photo by Gianfranco Banzola courtesy of MIC.



At the end, however, like all great artists, he devoted himself generously to the public by making beautiful designs, colours, signed always with a stylistic flutter, on note pads and diaries. In 2008, the Ballardini State Institute of Ceramic Art bestowed upon him an award – a scroll and a soft,

white earthenware figurine, glazed (a re-edition of an original Serafino Mattucci of 1933, preserved in the museum MISA – State Institute of Arts Museum in Faenza inside the famous old school, placed in the contemporary structure in 2008, a small sculpture interpreted only on the surface with a perfect, thin layer of gold to a small fire by Stefano Merli).

The genius of Ontani and the skilled techniques of his collaborators, chosen with great insight and sensitivity, have granted him the possibility of achieving perfection. The poetry, also for the continuous assistance by the artist in the development of the progression of labour, is expressed with the highest quality of components and the tuning gave – as it continues to give today – the absolute optimum result. To attend the Bottega Gatti in Faenza, perhaps the most important in Italy and, in any case, the home of the *Mazzotti* of Albissola Marina, of the activity of Futurists in the pre-World War II era, ensures maximum capacity of quality management and production and a large and recognised blazon. Examples of historic ceramic works of the Futurists made in both Italian factories, *Mazzotti* (Tullio d'Albissola, Tullio Mazzotti, Ceramiche Giuseppe Mazzotti), located in the Region of Liguria, not far from Savona and in *Ceramica Gatti* (produced by Riccardo Gatti) located in the Emilia Romagna region not far from Ravenna, are shown in the *Italian Futurism, 1909–1944: Reconstructing the Universe* at the Solomon R Guggenheim Museum, New York, until 1 September 2014. The pieces are all marked, just as today the ceramic works of Luigi Ontani, all bearing indications of both manufacturer and artist. The work of Ontani arrived in New York in 2001 (PS1/MoMA), 2003–2004 SMAK in Ghent, at the Centre Pompidou in Paris, the Venice Biennale (1972, 1978, 1984, 1986, 1995, 2003), 1976 and 1977 Sonnabend Gallery in Paris New York, 1997 *Ermestetische Spur* westwater, New York, 2011 Hammer Museum in Los Angeles.

In the artistic industry, the relationship between designer and client is played between collaborators and creators on the path towards the final prototype and executive success of a new product; also in art, indeed, even the combination of the majority of artist-artisan/specialist craftsman, technique must be synchronous. Without harmony there is no work.

In the case of low temperatures – with semi-refractory materials (*Semire* red) glazed and painted majolica over – firing, ceramics processes, with which Ontani is concerned (which are so admirably followed by Bottega Gatti and with the constant direction of Davide Servadei, experienced graduate of ceramic art), the attention to detail is paramount. In fact, there are many variables that can irreparably damage a complex work with defects, small gaps, colour variations and inconsistencies. The architect Franco Bertoni, then Curator of Modern and Contemporary



Collections of MIC – on presenting the show in 2010 of the two electric chairs in ceramics, remarked “Luigi Ontani and Bertozzi & Casoni with these sculptures, dedicated to a subject so unusual, have demonstrated qualities of particular sensitivity to the art of ceramics and offered a projection of more extensive fields of action, interest and expressive possibilities”.

Giampaolo Bertozzi and Stefano Dal Monte Casoni explain their work *Sedia Elettrica con Farfalle* (2010, 165 x 95 x 118 cm.) realised completely using only ceramics: “We wish to express through the symbolism of the butterfly, the stereotype of the transformation. This type of electric chair was used in the 1950s and 1960s and was also represented by Andy Warhol. It has been a pleasure and a coincidence to meet Ontani in this common theme, also because he is an artist of reference for us.”

Ontani was born in Grizzana Morandi (Bologna). He lives in Rome and for two years in a former studio of Canova which, quite by chance, he found recently vacant. The idea of living in such a place; a place so full of stimuli, memories, where inspiration is drawn from the walls, the light, the scent, sounds and movements, to which he belongs. And in the eternal city, Rome, there are extraordinary interpreters of ceramics such as Nino Caruso who appreciates the choice of the use of ceramics by Ontani and, indeed, Riccardo Monachesi who reflects on the striking pastel-coloured outfits of Luigi Ontani – a reserved, intriguing and wonderfully quirky artist. Mauro Mazzali director of the Academy of Fine Arts, Bologna, defines the artist as ‘conceptual’ par excellence.

Rolando Giovannini is a teacher at the Brera Academy of Fine Arts in Milan and the former Principal of the Istituto Statale d’Arte per la Ceramica Liceo Artistico per il Design Ceramico (State Art Institute for Ceramics and Ceramics Design School) in Faenza, Italy, from 1986 to 2012.

Thank you to Claudia Casali, Director of MIC (International Museum of Ceramics in Faenza) which retains many art works by the artist; Elena Giacometti photographer at MIC; Davide Servadei, Ceramica Gatti, Faenza; Bertozzi & Casoni, artists, Imola; Jolanda Silvestrini of Bertozzi & Casoni Studio. Translated by John Wheatley.



Top left: **WEWHA BellimBusto**. 1997.

Polychrome majolica, gold and lustre.

81 x 42 x 37 cm. Photo by Elena

Giacometti courtesy of MIC.

Top right: **ErmaEsteticaEfasia** (or

*Erma Thai Siam*). 2001. Polychrome

majolica. 235 x 95 x 70 cm. Photo by

Gianfranco Banzola courtesy of MIC.

Above left: **GalileoChini Lei**.

2003/2005. Polychrome majolica in

metallic lustre. 130 x 51 cm. (Photo by

Gianfranco Banzola courtesy of MIC.

Above right: **Luigi Ontani and Davide**

*Servadei at work in Bottega Gatti,*

*Faenza*. 1998. Photo by Adil Asmaa.



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# Arturo Martini and the Variable Poetic

Article by Lori-Ann Touchette and Rolando Giovannini

*"dal connubio tra lui e la terracotta è nato il Martini più germinale. (Martini pensa in terracotta come Fidia in marmo)." Bontemporelli*

**T**WO EXHIBITIONS IN BOLOGNA AND FAENZA IN 2013 and 2014 were tributes to Arturo Martini (1889–1947), perhaps the most important Italian sculptor of the 20th century and certainly of the period between the two world wars. Despite his

participation in important exhibitions in Italy and Germany, Martini was little-known to the Anglo-Saxon world until he figured as an important presence in the 1989 Royal Academy exhibition dedicated to 20th-century Italian art and the Tate Gallery's *On Classic Ground: Picasso, Leger, De Chirico and the New Classicism 1910-1930* in 1990. A retrospective solo exhibition in London and Paris followed in 1991.

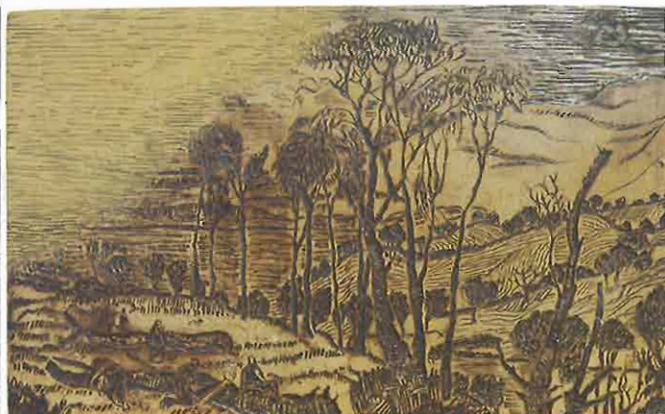
The fascination that emanates from his sculptural work is determined in part by diverse references to classical forms from the Renaissance and Etruscan art. In addition, he skilfully treats the material, retaining its coarse surface to accentuate the chromatic and pictorial element.

*Top left: Christ Drinking Bile. 1926–1927. Polychrome maiolica, in Fenice of Manlio Trucco. 40 x 30 cm. Faenza, Museo Internazionale delle Ceramiche. Photo by Giorgio Liverani.*

*Top right: Fairytale Vase. c. 1911. Earthenware. Ceramiche Gregorj Treviso. 35 x 21 cm. Treviso, Musei Civici.*

*Below left: Ceramographic Slab. 1918. Terracotta. 13 x 19 cm. Faenza, Pinacoteca Comunale.*

*Below right: Odalisque. 1928 (later dated 1930). Terracotta. 43 x 56 x 27 cm. Bologna, Collezioni d'Arte e di Storia della Fondazione Carisbo.*





A distinctive aspect of Martini is the essential quality that he imparts to his sculptures in the rendering of volume and form. He is able to attain extraordinary formal quality in both large-scale (displayed in Bologna) and small-scale sculptures, whether portraits, groups or female figures (present in Faenza). A further distinctive element is the insertion of figures in architectural space, thereby avoiding the static monumentality so often present in statuary of the first half of the *Novecento*.

Indeed, his *oeuvre* was never given the celebratory or rhetorical connotations so common in large-scale sculpture of the period.

Born in Treviso, (his mother was from Brisighella, a small city near Faenza) Martini was always intrigued by the possibilities of various materials. He apprenticed to a goldsmith and later in the Gregorj ceramics factory. During World War I, he worked in a munitions factory to learn casting. He came into contact with the Secessionists in Munich in 1909 where he also worked in a porcelain factory. During his brief stay in Paris in 1912, Martini exhibited with Modigliani and De Chirico.

He was an active member or associated with members of major intellectual movements of his time, from Futurism to *Novecento*. Martini was the only sculptor of the 'Valori Plastici' group that called for a 'return to order'. A conservative response to the dynamic fragmentation of the Futurist movement, 'Valori Plastici' group looked to Italian art of the early Renaissance and a return to classicism and realism. In his later years, he taught at the Istituto Superiore per le Industrie Artistiche di Monza, where Marino Marini was one of his students. In 1941, he was appointed as the professor of sculpture at the Accademia di belle Arti di Venezia.

Martini was an innovative artist, fascinating and poetic. He is difficult to pigeonhole since he is never repetitive. One constant element is the use of terracotta and refractory clay as the preferred material for his works.

The event held at Museo Internazionale delle Ceramica di Faenza (MIC), entitled *Arturo Martini Harmonies. Figures Between Myth & Reality* (catalogue Bononia University Press, Bologna 2013) from 13 October 2013 to 30 March 2014 was of great significance, not only for the more than 50 pieces displayed (of the 600 assigned to Martini) but also for the compendium of his works. The majority were in terracotta and maiolica, but other materials were



also represented, such as plaster (*Swimmer Who Exits from the Water*), stone (*Leda and the Swan*), marble (*Swimmer's Dive*), bronze and wood (*Head of Medusa*).

The director, Claudia Casali, who curated the exhibition and catalogue, promoted weekly public guided tours, with the collaboration of Monica Gori. Casali comments: "Martini is great and is stimulating in his choice of popular elements linked to a unique formal solution, the fruit of a creative joy without equal." In parallel, a lecture program entitled "Words and music" included Nico Stringa, "Arturo Martini heautontimorumenos" and, amongst others, Marco Servadei Morgagni, "Martini and Drawing", Graziosa and Arturo Bertagnin in "The Unknown Martini: Family Memories".

The works in terracotta and maiolica demonstrate the artist's natural capacity for modelling in clay. Some sculptures were made also during Martini's

Top left: *La Nena*. c. 1930. Refractory clay. 46 x 32 x 30 cm.

Fondazione De Mari – Cassa di Risparmio di Savona.

Top right: *Maternity Fusconi*. 1931. Refractory clay.

80 x 46 x 53 cm. Savona, Fondazione De Mari

Cassa di Risparmio in storage in the Pinacoteca di Savona

Below: *Woman Lying Down*. 1932. Terracotta and lacquered plaster.

36.5 x 45 x 24 cm. Private collection.







brief stay in Faenza during a military leave. In the same period (seven months in 1917), he also produced prints for his famous *Contemplations*, a small book in the form of narrative without text, the first of its time, conceived as a modern antiphony for the Tipografia Lega. He frequented more often Vado Ligure and Albisola, having met Manlio Trucco (Laboratorio la Fenice, *Christ Drinking Bile*, displayed at the 3rd Biennial of Monza in 1927, with a matt orange-peel finish, like that also used by the Futurists at MGA of Giuseppe Mazzotti and the factory of Ivos Pacetti in Albisola), Mario Labò (architect from Genova) and the ILCA Nervi (Industria ligure ceramiche artistiche). He had, however, long experimented with the practice of modelling, mould-making and slip casting for Ceramiche G Gregorj in Treviso. A sort of pre-industrial manufacturer, Martini produced there not only sculpture but also objects and decorative

vases (*Fairytale Vase*), considered the masterpiece of his entire experience in the factory.

Martini demonstrates his capabilities in the treatment of small-scale works that maintain the same high-level of execution (*Lovers on Horseback*, *Trilogy of kings*, *The legend of St. George*). Even in reduced dimensions, the work does not deteriorate into a fragile and minute handling (female figures such as *The Reader*, *The Thinker* and *The Sower*). Martini also introduced some inventions such as ceramography (1913) in which clay slabs were stained with shellac and printed on paper with wax on the back. He also invented the use of *tasselli* left on the sculpture as a geometric sculptural reference (*Woman on the Beach*), and finally the process of making of small sculptures, designed for their possible reproduction in series using moulds.

Intense reflection on ancient statuary and its archaic models of the Etruscan tradition in particular (*Odalisca*), led him to constantly renew models and iconography. Rather than recalling anachronistic citations, these references sought a modern and current rehabilitation of sculpture. Extraordinary are the interpretations of female reclining figures (*Woman Lying Down*). While they recall Etruscan terracotta funerary sculpture, such as the sarcophagi of Cerveteri, they become expressions of renewed vitality. Other images cause recall of analogous expressive forms of pre-Columbian culture, such as

Top left: *She-wolf*. 1930–1931. Refractory clay. 87 x 137 x 64 cm. Antwerp, Museo Middleheim.

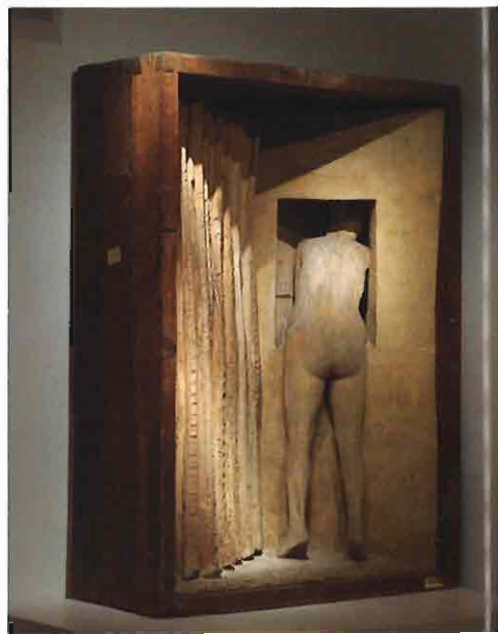
Top right foreground: *Marinella*. 1921. Terracotta. 56 x 41.5 x 36 cm. Private Collection. Background: *Fisherman's Daughter*. 1922. Terracotta. 43 x 38 x 23.5 cm. Private Collection.

Below left: *Mad Mother*. 1929. Terracotta. 180 x 65 x 65 cm. Bologna, Collezione d'Arte e di Storia della Fondazione Carisbo.

Below centre: *Moonlight*. 1930–1931. Refractory clay. 180 x 133 x 54 cm. Antwerp, Museo Middleheim

Below right: *Vigil*. 1931–1932. Refractory clay. 213 x 145 x 63 cm. Private Collection.

Above photos by Paolo Righi, Meridiana Immagini.





the crouching woman who hugs a baby (*Maturity*). Similarly, Martini uses the device of piercing the eyes and mouth, adopted from masks, to increase the expressive force of some female heads, absorbed in thought, such as the figure of the girl with pierced eyes and mouth (*La Nena*).

"Arturo Martini Creature. The song of terracotta", at Palazzo Fava in Bologna (catalogue Bononia University Press, Bologna 2013) from 22 September 2013 to 12 January 2014, was curated by Nico Stringa, the most important Italian critic of Martini. A series of 10 lectures by the curator and other critics enriched the exhibition, whereas a more personal note was added by an encounter with the grandchildren of the artist.

The 16th-century Palazzo Fava was a fitting venue for the terracottas, displayed minimally with two or at most three pieces per room. The dramatic lighting accentuated the volume of the pieces as Martini himself might have wished and suited the ambitious scale of Martini's works. The title refers to the pieces that Martini produced in a brief period between 1929 and 1932 (12 of 16 included) that Martini described as "the period of song". Four smaller-scale works, of 1920–1922 and 1932 completed the exhibition.

Although the *Marinella* with her 'Archaic smile' and the *Fisherman's Daughter* of 1920–22 demonstrate his debt to Etruscan art and '300 reliquaries, Martini never descends into sheer imitation. Even more complex is the balance of citation and inspired creation in the more ambitious sculptures of 1929–1932, created for the Quadrennial of Rome in 1931 and the Venice Biennial of 1932 respectively. Site-specific for the rooms assigned to him in these important exhibitions, Martini projected a central horizontal figure with vertical figures on the walls in each case. The result was a triumph, which confirmed Martini's position as the leading sculptor of his time and the most important to work in clay since the della Robbias.

The production of these works, after a series of failures, was rendered possible by Martini's collaboration with the ILVA refractory clay factory, whose owner offered to build a studio/kiln that obviated the need to move pieces that weighed up to 4000kg. The majority of the pieces are in refractory clay, although some such as the *Mad Mother* and *Marinella* are in the more traditional terracotta. The range of techniques demonstrates Martini's versatility and refusal to fall into the trap of artistic complacency, always pushing the material and his ability to their limits.

The earliest of the large-scale figures is the *Mad Mother*, whose head, child and bell-shaped skirt are wheel-turned. The handbuilt slabs of her drapery are influenced by the technique discovered by Martini in his study of the Etruscan terracottas. In the Villa Giulia Museum, Martini contemplated also the over



Above: *Aviator*. 1931–1932. Refractory clay. 120 x 145 x 70 cm.  
Private Collection  
Photo by Paolo Righi, *Meridiana Immagini*.  
Below: Arturo Martini.

life size terracotta *Apollo of Veii* (510–500 BC) whose 'Archaic smile' he described as the Etruscan's "only magic, the fourth dimension, eternity".

More impressive still are the pairs of figures that Martini sets in three-dimensional space, whether the two sisters of the *Moonlight*, set in a Bernini-esque raised balcony or the surrealist scene of a nude woman glimpsed from behind as she stares out a window in the *Vigil*. In other works, such as the *Aviator* and the *Wounded She-Wolf*, Arturo Martini conquers the horizontal, challenging the downward force of gravity. At the same time, he invents a new iconographic

image of flight on the one hand and a primitive alternative to the Roman she-wolf on the other.

The works of Arturo Martini embody memory and innovation in Italian ceramics of the 20th century.



Lori-Ann Touchette is an art historian based in Rome, where she co-founded c.r.e.i.a. Rome, an international centre for ceramics and the arts.

Rolando Giovannini is currently Professor at Brera Academy of Fine Arts, Milan.

All photos by Elena Giacometti, Archivio fotografico MIC Faenza, unless noted.